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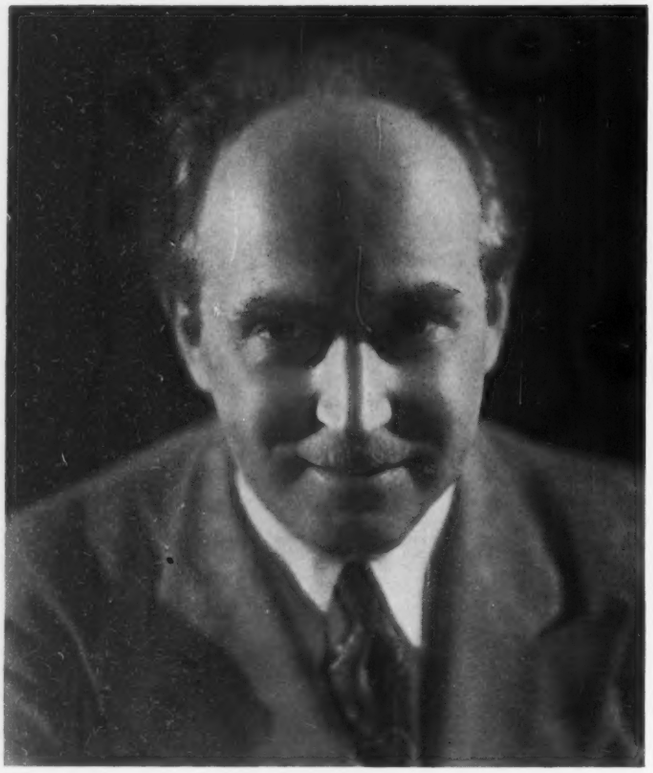

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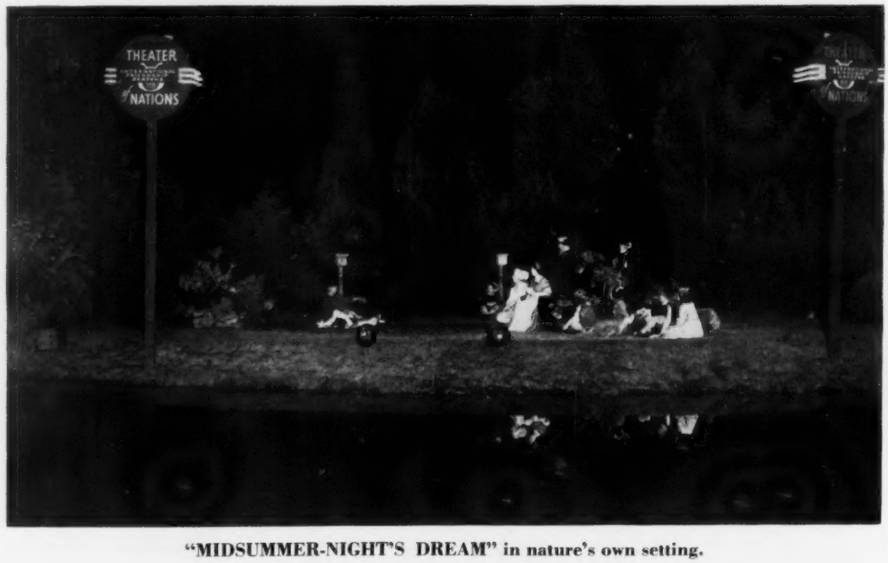

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GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

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NEW ENGLAND REPRESENTATIVE:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

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Joseph A. Whitmore, Terminal Bldg., Toronto, Ont., Canada.

RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America, Avenida Atlantica 1054, Copacabana.

BUENOS AIRES: Jorge M. White, Paraguay 1207

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NEW YORK JANUARY 15, 1945 No. 3104

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Musical Millenium

A great opportunity beckons for the American symphonic composer. Henry Reichhold, head of a chemical establishment in Detroit, offers prizes of $25,000, $5,000 and $2,500 for the best three symphonies written during this year by U.S.A. and Latin-American composers.

Musical history does not record that any composer of any nationality ever made as much as $25,000 from a symphony. Probably a greater sum has been realized from the sales of the sheet music, from performing rights and phonograph reproductions, of Beethoven's Fifth, Ninth and Eroica, Dvorak's New World, Mozart's G minor, Schubert's Unfinished, Franck's D minor, Tchaikovsky's Fourth, Fifth and Sixth, and the four Brahms symphonies, but the composers had all died before the huge profits poured in.

Of living American writers, none has earned from a symphony any sum even remotely approaching $25,000. Now comes their chance to acquire that prize, and boundless publicity and glory as well. Doubtless during the coming months, the Washington seismograph, sensitive to tiny vibrations, will record the faint tremors caused by a multitude of pens scratching on paper. It is profoundly to be hoped that the winning work may be worth the money, even though experience has proved that the greatest creative masterpieces never were inspired merely by the thought of financial reward.

Mr. Reichhold is not new as a musical Maecenas, for last year he donated $160,000 to the exchequer of the Detroit Orchestra. That was a splendid offering from a sincere music-lover and one who takes pride in the cultural standing of his city. The present Reichhold gesture is no less fine and useful. Composers must submit their manuscripts to the Reichhold Music Headquarters Committee, 30 Rockefeller Plaza, New York 20, N. Y., by July 1.

• • •

What Is Art?

George Bernard Shaw is credited with having said that if more than 10 per cent of the population likes a picture, it should be burned, for it must be bad. However, like all the rest of that impish Irishman's deliberately provocative aphorisms, this one should be taken with many grains of salt.

If it were true, it would apply also to the other arts, including music, where it has definitely proved to be untrue. Even the late Leopold Godowsky was only joking when he said, after hearing that his little piano morceau, Alt Wien, was selling in the many thousands, "Goodness, I didn't know that the piece was as bad as that!"

One who agreed with Shaw was Arthur Symons, English litérateur and critic, now dead. It was his belief that art is only for the aristocrat in mind and emotion; that it is too good for the *hoi polloi* ever to understand. But, how could Symons have explained the present extensive popularity of the three B's in music, and of Chopin, Tchaikovsky, Wagner, Debussy, and all the other tonal favorites? Are they so universally loved because they are not artists and wrote bad works? Stuff and nonsense!

It is owing to the esoteric and sanctimonious preachments of the Symons type of music critics that it has taken so long for the great musical masterpieces to reach the multitudes. The average person, reading such screeds, imagined that great music was a sealed art not accessible to him, and therefore mostly made no attempt to get acquainted with it. The phonograph and radio, as well as a new school of more far-seeing writers on music, helped to awaken and develop the public interest.

"Maybe I SHOULD have eaten my spinach. . . ."

When he made his remark, Shaw probably knew better, for in his music critic period on the London Saturday Review, he penned rhapsodical essays on the great composers whom the public liked best. Like all persons who have a reputation for wit, he dashed off his maxim not because it was true, but because it sounded clever.

• • •

Mechanistic Tones

That amazing Russia! Together with stupendous war victories, it yet finds time for the artistic and scientific cultivation of music, as reported by a story in Time magazine, which says that 1,600 persons gathered at the Moscow Conservatory to see and hear the demonstration of the emiriton, a new electric instrument with a rheostat keyboard (played by finger), producing all the separate sounds of an orchestra. The emiriton, single-voiced, does not play chords, therefore "each instrument in the ensemble is a personality, like each instrument in a string quartet, and lends itself to wide variety of color and volume." The instrument, declares Time, therefore is a distinct improvement over the theremin, but whether this is actually the case remains for further demonstration.

Announcement has been made by one of the major broadcasting companies that its engineers have just about perfected an appliance, also electrically based, which will sound all sorts of orchestral combinations and colors, thereby giving ideas to composers for entirely new effects.

It is plain that the mechanizing of music fascinates some electrical experts abidingly, and one may expect the process to reach comparative perfection in the not too distant future.

The only disturbing thought in connection with such scientific progress is that its practical application might result in making individual orchestral players and conductors unnecessary. That is a consummation devoutly not to be wished. Meanwhile before the machine age takes entire charge of music, let us continue to enjoy the living orchestras and their very much alive conductors.

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Sixty-Sixth Year
January 15, 1945

VARIATIONS: By Leonard Liebling

To me, tops of the season to date at the Metropolitan was the Jan. 4 performance of Pelléas and Mélisande. The haunting beauty of Debussy's score never has exerted more appeal here than under Emil Cooper's sensitive handling. He seems to have an especial flair for this unique pattern of chiaroscuro lights, shadows and fastidious blendings of sound. Sayao is an ideal Mélisande, frail, timid, elusive, yet incalescently fired to passion when she reciprocates the burning ardor of Pelléas. Her vocalism is in perfect harmony with her characterization.

If Tibbett sang not one tone, he nevertheless would fascinate and impress with his superb acting, of which every nuance is intelligently conceived and executed. The spiritual love and carnal jealousy of the tortured husband are set forth with deep plausibility and irresistible climaces in the scenes of melodrama and the final pathetic catastrophe. The music of the role is given every required shade of utterance and meaning by Tibbett. This is operatic singing art at its best. Singher was somewhat too forthright and robust at times, compared with other Pelléas interpretations I can remember, notably those of Perier and Edward Johnson. Kipnis registers unforgettably with his soulful intoning and benignant authority as Arkel. Altogether it was a night to remain lastingly in one's memory.

• • •

Warning to pianists: Suit was instituted in New York against a pianist dispossessed from his apartment because of incessant practising that annoyed the other tenants. The landlord tried to re-rent the vacant apartment, but without success, so he waited until the end of the lease term, and then sued the pianist for the accumulated rent and for the expenses of conducting the dispossess proceedings, including a $700 lawyer's fee. The Court ruled in the landlord's favor, and now the pianist is liable for a total of $3,269.42. Moral: Pianists should not be too diligent.

• • •

Funny how some repertoire numbers seem to operate in cycles. So far this season, there has been a veritable run on Beethoven's Appassionata, Chopin's A flat Polonaise, and Tchaikovsky's violin concerto.

• • •

Walter Winchell's trenchant words in the Daily Mirror, are these:

Germans still believe civilized people are suckers. In Coronet Curt Riess reports that Germany's leaders are certain the Allied peacemakers would never injure a nation that produced Bach, Beethoven and Goethe. We should never forget that those who have done the most to injure the culture represented by Bach, Beethoven and Goethe—are the Germans. That's like a murderer in America claiming he is innocent because America contains many decent people.

• • •

In Leonard Lyons' column in The Post, he tells that Frank Sinatra dined with Vladimir Horowitz not long ago. Sinatra mentioned a prizefighter named Graziano. "You mean Rocky Graziano, the welterweight, don't you?", Horowitz told the startled singer, and then recited the records of all the welterweight contenders. Sinatra asked the pianist: "I didn't know you're interested in prize-fighters?" Horowitz explained: "It's just that I read the newspapers, and read them from front-page to back."

• • •

Jennie Tourel prides herself on the faultless English in which she sings Leonard Bernstein's five kid songs called I Hate Music, which he wrote for her last season. Recently she gave a recital at Vassar College and included them in her program. In singing them she made only one mistake, dictioning "vas" instead of "was". "That would happen to me in a college," she said afterward.

• • •

On a recent Charlie McCarthy radio program, Don Ameche challenged that dummy's knowledge of orchestral playing, and the latter answered: "Oh, shucks! If it comes out loud, it's fortissimo; if it comes out soft, it's pianissimo; and if it doesn't come out at all, it's Petrillo."

• • •

Apropos, Mischa Elman tells that when he had his first recording session at RCA-Victor since the Petrillo ban was lifted, he remade among other items Dvorak's Humoresque and the Meditation from Thaïs, which, since he first recorded them over 25 years ago, have sold in enormous quantities. When the session was over, a Victor representative said, "Well, Mr. Elman, now you won't have to make these for another 25 years."

• • •

Paul Schmidt, retired Steinway executive now living in Santa Monica, Cal., gladdens our New Year in this office with his recent letter: "I cannot tell you how much I enjoy reading the Musical Courier. When it comes, the Mama and I burrow in our respective dens and devour it from page to page. I have priority on it, as I have more time, so we don't come to blows as to who gets it first". . . .

• • •

Add to the Nothing-To-Get-Excited-About-Department: The press relations bureau of Esquire magazine informs us that the publication "has just held its second annual poll to select the outstanding kings of swing for 1945."

• • •

Welcome to the return of beloved Meistersinger at the Metropolitan. Press exigencies prevent paying my respects just now to the splendid revival and Szell's great conducting, but I shall do so in the next issue of this page.

• • •

It is not difficult these days to imagine a possible conversation like this in the office of Edward Johnson at the Metropolitan Opera:

Johnson (to a group of men)—"Are all the conductors here?"

Conductors—"*Si, Ja,* Yes, *Da, Igen, Oui.*"

Johnson—"Let us discuss the opera for Monday week after next. We could have either Lucia, Walküre, Traviata, Faust, Rigoletto or Bohéme."

Conductor X.—"What novelties!"

Johnson (sharply)—"Eh?"

Conductor X.—"You didn't let me finish. I wished to say, what novelties would draw like those beloved old works?"

Johnson—"That's better. In case of Lucia, shall we use Munsel or Antoine?"

Conductor Y.—"Neither is available that night."

Johnson—"Why not?"

Conductor Y.—"Munsel is on the Music America Likes Least broadcast, and Antoine sings on The Hour of Corn."

Johnson—"Well, then suppose we do Walküre?"

Conductor Z.—"Impossible! Traubel is with Mildewed Melodies, and Melchior guest-stars on Kiddie Quiz."

Johnson—"All right; then we shall have to give Traviata."

Conductor U.—"Can't be done. Albanese appears on the Unlucky Strike Parade and Sayao with Everscratch Fountain Pen."

Johnson—"This is most exasperating! However, it looks as though we ought to have no trouble with Faust."

Conductor X.—"No? Where are you going to get your tenor? Kullman goes on Misinformation Please; Melton is with Non-Smell Oil; Baum with Tootsie Roll Playhouse; and Darcy, Dame, Jagel, Tokatyan and Martini are doing a comedy quintet on the Neverburp Digestive Tablet show."

Johnson—"That leaves Rigoletto and Boheme. Which shall it be?"

Conductor Y.—"Certainly not Rigoletto! Tibbett has an interview on Take It If You Can, Warren is the stellar attraction on Giddy Gaieties, and Janssen and Sved are scheduled for imitations of Crosby and Sinatra on the Laugh Till You Bust Varieties."

Johnson—"I see. Any chance to do Boheme?"

Conductor X.—"I told you we haven't any tenor. And furthermore, Grace Moore will be busy with the Crunchy Cruller Chanters, and——"

Johnson—"Wait a minute. We might substitute Carmen or Salome for Boheme. Djanel is wonderful with her Theda Bara seductions of Don Jose and Jochanaan, and you know how the public loves bad girls in opera."

Conductor Y.—"Djanel just phoned that she is engaged for two broadcasts that night as guest on Church of the Air, and Home, Sweet Home Hour."

Johnson (perspiring)—"What in the world are we to do? Can we put on something for Varnay, Milanov, Tourel, Martinelli, Kipnis, List, Castagna, Swarthout, Stevens, Baccaloni, Cordon, Pechner, Bampton, Resnick"—

Conductor U.—"Hold on." (Consults list.) "Every one of them has signed up with Hurty Feet Powder, for the monster show that company is sponsoring at Camp Upton. They call their special program Guess What They're Singing About, and each singer does an aria in a foreign language. For correct answers there are prizes of cartons containing twelve packages of——"

Johnson—"Outrageous! I've never heard of such a thing. Why, we haven't a cast for anything at all. We surely can't close the house on a Monday. Besides, it's sold out. Er—um—let's see. Ah! Wait a minute. I have it! We must go with the trend of the times. As long as opera seems to have gone into radio that night, we'll bring radio to opera. It will be a real novelty." (Looks evilly at Conductor X.) "We are going to put on our regular Seditions of the Air broadcast, but with timely interpolations. Oh, but the Monday subscribers will love it. We'll have Kate Smith, Bert Lahr and Perry Como doing the trio from Faust; The Andrews sisters in the duet from Norma; Milton Berle as commentator; Bob Hope and Fred Allen made up as Fafner and Fasolt; Jack Benny and Bob Burns playing violin and bazooka obbligatos; Duke Ellington leading the orchestra, and——"

Conductors (shouting)—"Bravo! *Multo bene!* Great! *Magnifique! Wunderbar! Elyen!*" Etc.

Johnson (modestly)—"Thank you, gentlemen, thank you very much. An impresario simply has to think of everything, doesn't he? Well, that's all. The meeting is adjourned."

PROMOTION TIPS FOR THE LOCAL MANAGER

By WILLIAM M. JUDD

The American public, which does things in a big way, has lately developed an enormous appetite for music. More than 200 symphony orchestras now flourish from one end of the country to the other. Three major opera companies have seasons in their own and neighboring cities. Six opera companies tour the country throughout the season. At least 300 solo artists are constantly on tour. Three ballet companies and many smaller dance groups are on the march.

Radio presents regular broadcasts of five major symphonies, three of them sponsored. Opera is heard on the air in sponsored broadcasts. An ever-growing number of big commercial radio shows are built around concert talent. Recording companies are selling millions of classical recordings each year.

On Broadway, a great composer's life story is a best-selling musical show; a forthcoming movie is built around the life of another composer; and countless movie theatres throughout the country constantly feature musical personalities and fine scores (at least thirty singers, instrumentalists and conductors have been featured in full-length movies in recent years).

National magazines are full of advertisements for symphonic radios, record players, and recordings. Music now rates as news in the daily press, and is no longer the weak sister of the theatre.

All of this music is now available in answer to the public's demands. And it is obviously true that it has taken a huge music-loving public to bring about so large a national music program.

Translating Music-Lovers into Purchasers

It is the concern of all local concert managers to translate this audience of music lovers into actual ticket purchasers for the concerts they will present. The actual process of converting a music lover into a ticket purchaser is covered by the general term "promotion." The editors of Musical Courier have asked me to comment on the subject of promotion, which I will do with particular reference to promotional practices which have been proved of value in the midwestern states where I have been travelling. (I shall not take examples from Chicago, which is too large to be representative.)

In the broadest sense, promotion begins with selecting the concert setup which will have the greatest appeal to the audience in your community. Every city has its large potential audience, but local conditions determine the best approach to it. Oklahoma City with its 5,000 seat auditorium fares best with concert activities co-ordinated by the Oklahoma State Symphony, which presents its symphony season and also manages the concerts of solo attractions.

Omaha, on the other hand, is now served by the Tuesday Musical Club, whose program is adjusted to the moderate-sized concert hall available. Many cities have several outlets: Minneapolis can sustain its own orchestra, a concert series at the University, Mrs. Scott's Series downtown, and concerts from time to time by a number of other auspices. Kansas City also has its orchestra, the Fritschy Series (now in its 38th consecutive year), the Town Hall Series of lectures and music, and extra events played by the theatrical management, A & N Presentations. The Tri-City Symphony (Davenport, Iowa), whose concerts for several years have been sold out by season sale, is increasing its activity by adding children's concerts, which are meeting with big success and are building up the orchestra's future listening public. Fargo, N. D. has concerts due to the interest of Alfred G. Arvold, director of the Little Country Theatre. Other towns find Community Concerts best suited to their needs.

All of the auspices mentioned have been highly successful in bringing music to their cities, because they have worked out the correct approach to their potential public.

Another fundamental of promotion is the sound buying of attractions, but that is a phase which doesn't come within the scope of this article. It is only important to remember that a local management's reputation is as good as the over-all average of delivery by the talent he presents.

Choosing the Right Time and Place

In considering specific promotion problems, certain items are deserving of the most careful attention. Day of week for concert, selection of hall (if any choice), and box office location are basic problems. The St. Louis Symphony greatly increased its attendance when it shifted a regular mid-week matinee to Sunday. Weekends in many larger communities are increasingly popular as concert days. Other cities find it more profitable to stay with traditionally set concert days. If there are several halls, the selection should be made on the basis of acoustics, availability of transportation, seating capacity, and general atmosphere. It is never good business to play concerts in a hall that is over-large for the population: a concert loses in character when there are too many empty seats.

If the auditorium does not have a convenient box-office, it is best to establish your own in a central location. Many stores—both music and general—are glad to provide space for a box office, which should be arranged with good display space. Some stores go so far as to include mention of the box office and forthcoming attractions in their newspaper display advertising. This is a big boost for any concert. In any case, whoever is in the box office is your main public contact, and should remember this in dealing courteously and patiently not only with purchasers but with those merely seeking information.

Signing Your Subscribers

When you get right down to elbow-grease promotion, the actual act of signing up subscribers, there are a number of ways, standard and novel, of lining things up. Advertising, that through mailing list and newspaper ads, forms the foundation of most good promotion. If you're already running concerts, you very likely have a good mailing list. With care, it can be built up even more.

If you have your own box-office, it may be possible to secure many good names by getting name and address of anyone buying tickets. This card should note the particular interest of the customer—singer, pianist, etc.—and next time you present an artist in the same field, the customer should be advised. This system has been used with excellent results by the Arion Musical Club of Milwaukee and undoubtedly by many others. Other names can be secured through city directories and similar publications. Doctors usually make a good prospect list.

It Pays to Advertise!

Newspaper ads are generally used, and draw best results when display copy is run in the Sunday newspapers. Ads should be run more frequently as the concert day approaches, and should feature successively such copy as "Tomorrow night" and "Tonight at 8:15." Advertising can be carried in outlying papers if there is suitable transportation to and from concert, and in larger cities there are usually program magazines which are worth advertising in.

Good use should be made of the circulars, window cards, and three sheets which are furnished by the artist. This material is of considerable expense, and it should be put to work. Circulars should go into music stores, schools, and any other place where concert-goers are likely to congregate, and should of course be mailed to your prime prospect list. Window cards should have a wide display throughout the shops in town, and particularly on important bulletin boards. Three-sheets should always be posted at the auditorium, and in other places as are available in your town. A few managers have found it good business to prepare and post 24 sheets. They have been used to good effect by the Oklahoma City Symphony.

Launching a Publicity Campaign

To carry further the message of your concerts to the public, a publicity campaign should be organized. Pictures and reading material for newspapers, special programs for radio, and out-and-out stunts. Newspapers are currently short on space, and the attention you get will likely depend on your personal contacts with editors. Normally, in addition to the preliminary announcement of your concert, the papers should run a picture (likely two Sundays in advance of the event) and the program (the Sunday prior to the event). Pictures and human interest stories normally command better attention than a biography, and every effort should be made to have one or more printed. Most artists now supply topical pictures, informals, etc., in addition to the usual studio studies, and many editors prefer these more timely poses. Editors are also partial to stories of current plans and activities of artists who are to appear in your city, and managers now make every effort to supply such material. Current events are more newsworthy than a long rehash of an artist's early life and training, unless you have a music page of great authority. Best results will be obtained from trying to angle all artists' information to the press as news, rather than as history. Of course, all concerts should be reviewed by a competent person. Mats should be distributed to small out of town papers, and to any local household or marketing or neighborhood papers.

Window Displays Sell Tickets

Framed photos of artists should be displayed by stores and jewelry shops at

(*Please turn to Page 32*)

William M. Judd, now Western Representative for Columbia Concerts, has previously served as Southern Representative and a member of the press department of that corporation. He has also worked with the New York Philharmonic-Symphony Society and the Berkshire Symphonic Festival.

STYLING GOWNS TO FIT THE ARTIST

Wrong Ones May Handicap The Woman Recitalist.

A Style Expert Speaks Her Mind On the Subject Of "Eye Appeal."

HOW A WOMAN ARTIST CAN . . .

1. Disappoint the local concert committee at first sight by overdressing. 2. Emphasize figure faults by stressing horizontal lines, if she tends to be stout. . . . 3. Or vertical lines if she is thin. 4. Add ten years to her age. She's not sweet sixteen, so why the schoolgirl effect?

By Edith Beeson

There is more on the concert stage than meets the ear!

Some artists feel that when they have chosen their program, accompanist and hall, all they have to do is to await the morning reviews —except, of course, for giving the concert, itself a product of years' work. Sad to say, the audience often sees things in a different light; and the concert managers back them in this, stressing the photogenic angle.

To the performers it may seem enough to perform—that all else is secondary. This is understandable. They have been putting in long days of practice for this solemn event. But any feminine artist, no matter how good, could do more to win her audience if she presented a pleasing effect, both to the eye and ear. Quite a few divas dress well on the stage and off. Too many others, alas, show poor judgment in selecting their gowns.

We are not instituting a Down-with-Black campaign. There are times when nothing can take its place. But an appearance with orchestra or chorus, when about a hundred men in black form the background, is not one of these occasions. Though the gentlemen are always correct in a well-cut dress suit, it is woman's place to add some color to the stage. The general run of platforms where such events are held are crying out for just that!

Chemistry of Colors

We don't advocate garish, flashing colors for our coloraturas. They may distract from the performance, just as does the glitter of many jewels or the sparkle of sequins and *lamé*. We suggest subtle color—pastels, rich reds and greens, depending upon the coloring of the lady in question. It should be kept in mind, however, that there is a powerful artificial light to contend with, which has a trick of dimming out completely some colors, such as greys and certain pale shades of blue.

It is common knowledge that certain of our artists are not what might be termed girlishly slim. Perhaps that is the reason for the Black Plague, black being an accepted cover-up for figure faults. But there are other means of making figures lie. A well-fitted dress with discreet draping and proper lines does its own figure magic.

Concealing, Yet Revealing . . .

Everyone has seen the squat, buxom soprano stride out upon the stage in a glistening—yes, all too often black—satin, voluminous of skirt, devoid of sleeve, with a vast expanse of neckline visible and not so much as one tuck where usually it is most needed—in other words, severely plain above the waist. There's no use calling attention to the fact that there are a few extra inches where there should not be. A large bouquet placed at the midriff is no decoy, either!

More to the point is a dress of soft fabric—crepe, for example, with vertical lines, a soft V-neck, tailored sleeves, a fairly high waistline and simple fullness through the bodice. As to the skirt, the pencil line is to be shunned as much as the *bouffant*. A happy medium may be found in a skirt that is slightly flared below the hips.

Frills Help the Tall Gals

Leave the frills and frou-frou, in moderation, to the long, lean lasses. They can take up what the short, stout figure takes off. Let them have a few frills, perhaps even a well-placed ruffle, to distract from too obvious a silhouette. The long-torso style was invented for this brand of figure. The lower the waistline, the shorter the body-line will appear. The V- or round-neck is just as good for the tall, slender damsel as for her short sister. If there is an unattractive neck problem to contend with, as there often is in this case, a necklace does a good concealing job. But beware of a snug neckline! It only adds length. Long arms go with tall framework, and for such persons sleeves should be at least three-quarter length and full. As to the skirt, the more flare the better.

Full Skirts for Pianists

The "full skirt" rule is a good one for all pianists to jot down, regardless of their figure category. Nothing is more awkward than the side-angle view of a woman seated at the piano in a tight-fitting, straight skirt.

Sleeves are important here, too. Many years of practice at the keyboard often leave something to be desired, so far as arm appearance is concerned. In such a case there is need for a sleeve long enough to camouflage unladylike muscles, yet short enough to allow freedom while playing.

We'll lodge one more complaint. If a performer has reached the point in life when she is capable of giving a concert or recital in public, she is also old enough to dress as though she were over twenty-one, which in most cases is a hard, cold fact. We don't know in what Sub-Deb department some of the artists buy their clothes, but surely a few of them are easy marks for the high-pressuring of black-hearted salesgirls! A little restraint should be practiced when tempted by schoolgirl puffed sleeves, numerous frills and bows in the hair. The audience would applaud twice as long for someone charmingly, yet simply dressed.

First Impressions Count

This holds true for artists on tour. In small, out-of-the-way towns, the natives expect more conventional smartness and good taste than the twice-a-week concert-goer in the big cities, where the bizarre sometimes indicates "personality." Not only when our heroine appears upon the stage but when she is met at the train by a committee from the local woman's club should she present a smooth ensemble to feminine eyes. Sometimes they are bitterly disappointed.

This could be avoided if the performer had in her wardrobe one smooth-fitting traveling suit and a harmonizing set of accessories. (The stout woman can substitute a simple dark dress in place of the suit.) In either instance an artist could travel the country over, winning new fans at every stop, for the fact is appreciated if she takes interest enough to be smartly attired upon arrival.

As a rule, the artist is met by the town-folk arrayed in their best. For the object of their attention to appear upon the scene in something she might have whipped up herself is definitely getting off to a wrong start. Equally bad is the "showcase" type in black velvet and furs, with her entire collection of jewels on display. A happy medium makes for a happy reception—and a re-engagement.

Edith Beeson, the writer of this article, is a New York fashion expert with a newspaper background. She is a niece of Caroline Beeson Fry, teacher and choral conductor, of White Plains, N. Y.

Federated Music Clubs Name Orchestral Committee

The National Federation of Music Clubs, through Mary Howe, of Washington, D. C., composer and chairman of the Orchestra Committee, has announced the formation of an advisory group of composers, conductors, publishers, and members of orchestra boards. This group is expected to bring new and meritorious American orchestral works to the attention of conductors of major orchestras.

The personnel of the advisory committee includes: Leon Barzin, musical director of the National Orchestral Association; Aaron Copland, composer; Carl Deis, of the publishing firm of G. Schirmer & Co.; Dr. Osborne McConathy of Silver, Burdette & Company, publishers; Charles O'Connell, formerly with RCA-Victor; Mme. Olga Samaroff-Stokowski, pianist and lecturer; Warrant Officer William Strickland of H. W. Gray & Company, publishers, and Mrs. Theodore Steinway, music patron, all of New York City; Mrs. Francis Biddle (Katherine Garrison Chapin), poet, of Philadelphia; Dr. Hans Kindler, conductor of the National Symphony Orchestra, Washington; Vladimir Golschmann, conductor of the St. Louis Symphony; Alfred Wallenstein, conductor of the Los Angeles Philharmonic; Eugene Goossens, conductor of the Cincinnati Symphony; Fabien Sevitzky, conductor of the Indianapolis Symphony; Alfred V. Frankenstein of the San Francisco Chronicle, and correspondent for Musical Courier; Dr. Glenn Dillard Gunn of the Washington Times-Herald; Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y.; Mrs. Telfer McArthur, chairman of the women's committee of the Chicago Symphony; Dr. William B. McClellan, member, board of directors, St. Louis Symphony; Walter Piston, composer, of Boston; and Mrs. Powers Symington, of the Music Chest of San Francisco.

In addition, a nationwide reviewing committee, headed by Otto Luening, composer, member of the music faculty at Barnard College, and chairman of the Federation Committee on American Composition, will compile lists of works suited for performance by school and college orchestras and will circulate them bi-monthly to the 48 state chairmen who assist Mrs. Howe, and to groups within each state. The information service will be maintained to acquaint State Federations with the status and repertoire of major orchestras.

METROPOLITAN OPERA

Traubel Sings A First Elsa; Other New Impersonations

The repetition of Don Giovanni, Dec. 18, brought first seasonal performances of Milanov as Donna Anna, and Nadine Conner as Zerlina. Both handled their roles with striking success. The refined phrasing and tone production of Milanov, as well as her meaningful impersonation, won as much approbation as the clear, appealing tones of Conner and her charm of personality. The other roles, as before, fell to Pinza, Steber (Donna Elvira), Moscona, Gurney, Kullman, Harrell and Baccaloni, the last-named again investing his Leporello portrait with lively and varied comedy effects. Pinza (the Don) dominated all his scenes, with robust acting and spirited sound. He makes the philandering hero a frank lecher rather than a sophisticated sensualist. At one point, a singer forgot part of her music, and Szell promptly played it on the piano (which he used for the recitatives) until she found herself.

Excellent ensemble was maintained by George Szell, who knows the Don Giovanni score to a nicety, and kept his orchestra to delicate utterance and dramatic force that never ranted or overpowered the voices. He is a true Mozart interpreter, and made his contribution a joy to connoisseurs. The classical music flowed authentically, in tempi and atmosphere, under the baton of this admirable artist. L. L.

Traubel in Lohengren Revival

The Metropolitan Opera reinstated Lohengrin, on Dec. 20, as part of its repertoire. Helen Traubel took the role of Elsa for the first time. Though her voice is not exactly the type best for this role, being too dramatic, she effectively fulfilled her task. Especially in the bridal scene she revealed lovely tones. After singing the role more often, she will win complete command of it. Lauritz Melchior, who is in top form this season, was admirable; he gave a performance of splendor and style. Thorborg was luckier with her histrionic effects than with her vocal production as Ortrud. Her voice often sounded strained. Nevertheless, the "curse" in the second act was done so effectively that the house broke into applause. Alexander Sved, as Telramund, gave authoritative tones and action. Mack Harrell did excellent singing as the herald. Norman Cordon, the king, seemed not too comfortable in his music, but interpreted it with impressiveness. The chorus was not up to standard, doing quite a bit of singing off pitch. Erich Leinsdorf conducted without being always successful in avoidance of overpowering the vocalists. H.W.L.

Replacements in Double Bill

The critics refer among themselves to Cavalleria Rusticana and Pagliacci as "the ham and eggs of opera," because they are so frequently served together. The delectable musical dish came to hearing again Dec. 21. Armand Tokatyan sang Turiddu in the Mascagni work, and registered with well matured singing and acting. Zinka Milanov gave a beautifully toned and kindling performance as Santuzza. The Lola was Mona Paulee, and Valentino did the Alfio. Jobin showed mixed French and Italian vocal style as Canio in Pagliacci, but sobbed sufficiently in the Ridi song. Leonard Warren offered the most intelligent and suggestive Tonio we have encountered at the Metropolitan in a long while. His delivery of the Prologue, with magnificent tonal splendor, won a rousing ovation. Licia Albanese made much of the Bird Song as Nedda. Two lesser roles stood out more than usual, with Richard Manning's clear and excellently produced tenor voice, in the role of Beppe, and Walter Cassell's resonant but refined baritoning as Silvio. Sodero conducted both operas, sometimes at tempo loggerheads with the singers. L. L.

Rigoletto With Tibbett

The Rigoletto performance, first of this season at the Metropolitan, on Dec. 22, showed Lawrence Tibbett at his eminent best in the title role. He was in fine voice and with meaningful singing and thrilling impersonation held his audience spellbound.

Charles Kullman, the Duke, apparently sang "over" a cold, but excellent technician that he is, managed his voice convincingly. Josephine Antoine as Gilda sang with brilliancy, ease and assurance. Moscona's resonant basso voice was given to the part of Sparafucile. Anna Kaskas, whom one would like to hear in greater opportunities, was Maddalena. William Hargrave sang the Curse of Monterone impressively. Cesare Sodero conducted, and Desire Defrere was stage director. H.W.L.

The matinee performance of Tristan and Isolde at the Metropolitan Opera House on Dec. 23 was given with one change in the cast—Alexander Kipnis took the part of King Marke, which Norman Cordon had assumed on Dec. 4. He sang with notable command of vocal expressiveness and with an affecting emotional power in his long second act air. B. G.

The repetition of La Boheme, with Grace Moore and Jan Peerce, Dec. 23, had the same cast as the first performance of the Puccini opera during the opening week of the season. Both artists again gave romantic and mellifluous account of their music and impersonations. Frances Greer was the Musetta, in most spirited mood, and the crew of merry Bohemians furnished consistent atmospheric comedy. Sodero conducted. L. L.

A Christmas Carmen

Christmas Day had a performance of Carmen, with the adept and artistic Lily Djanel as usual. Another pleasant experience was Licia Albanese as Micaela; her aria in the third act brought down the house. With Raoul Jobin as Don Jose and Francesco Valentino as Escamillo, the performance went along smoothly. Donald Dame, who sang Remendado for the first time, again gave proof of his fine voice and excellent musicianship. Wilfred Pelletier conducted. H.W.L.

Marriage of Figaro Delights

The first seasonal performance of Mozart's Marriage of Figaro, on Dec. 27, was one of the high spots of the mid-season. Erich Leinsdorf's conducting brought to the interpretation of the score all its lightness, charm, and rhythmic vitality. On stage he had first class helpers.

Bidu Sayao sang Susanna, not only with vocal perfection, but also with irresistible humor and histrionic appeal. Eleanor Steber (Countess) was at her very best, and her aria in the third act was greeted with an ovation from the sold-out house. Risë Stevens made her first appearance of the season as Cherubino. As was to be expected, she was altogether an ideal representative of the part. John Brownlee (Count) and Ezio Pinza (Figaro) added their well-known interpretations. Baccaloni was Bartolo. As always, he captivated the house with his infectious humor and flawless vocal quality. Marita Farell sang Barbarina and Herta Glaz, the Marcellina, both with success.

If it is true that the quality of a performance is decided by the casting of smaller parts, the high standing of this one was confirmed by the efforts of Alessio De Paolis (Basilio), Louis D'Angelo (Antonio) and John Garris (Don Curzio). They all rounded the ensemble to a first rate instrument in an unforgettable production. The performance was brilliantly staged by Herbert Graf. Some new costumes for the principals were less flamboyant than those formerly worn. H.W.L.

Barber of Seville Restored

Richard Bonelli as Figaro in Barber of Seville, Patrice Munsel heard for the first time as Rosina, and Baccaloni as Bartolo, were the leading attractions of the Dec. 28 performance. Bonelli has had too few appearances at the Metropolitan in the past several seasons, and his present return is welcome, for his voice functions as well as ever, with power and expressiveness, and he is sure and skillful in his acting.

Munsel surprised everyone with the strength, agility and brilliance of her singing. With no emotional depths to interpret, she was essentially in her element. The style of the music suited her admirably and she handled her solos and ensembles with easy assurance. However, she still has something to learn in vocal technic, as her trill moves a shade off pitch, and her legato scales and roulades often slide and slur rather than move evenly, tone for tone. The highest register, going up to E, had ample volume and fine quality. Miss Munsel's ability as an actress is unusually good for a beginner. She missed none of the customary pertness and coquetry of the Rosina role. The audience gave her hearty acclaim after the Una voce poco fa aria. In the Lesson Scene she interpolated Proch's Variations, but with some sections omitted.

Baccaloni, prince of bassos, made his every moment a telling one, with a wealth of unctuous comedy, and the best singing he has ever done hereabouts. Bruno Landi, in his reentry at the Metropolitan, sang Almaviva artistically as to refined tone and phras-

(*Please turn to Page 26*)

HELEN TRAUBEL
sang her first Elsa at the Metropolitan in a revival of the Wagner work.

JOHN GURNEY
gives his daughter Cellissa a music lesson. The bass-baritone began his ninth season with the Metropolitan as The Commendatore in Don Giovanni on Dec. 18.

MIMI BENZELL
made her Metropolitan formal bow as Queen of the Night on Jan. 5. (Review, Feb. 1).

BRINGING OPERA TO THE HOME-TOWNS

Permanent Repertory Group Planned By Columbia Concerts

By Arthur Judson

President, Columbia Concerts Inc.

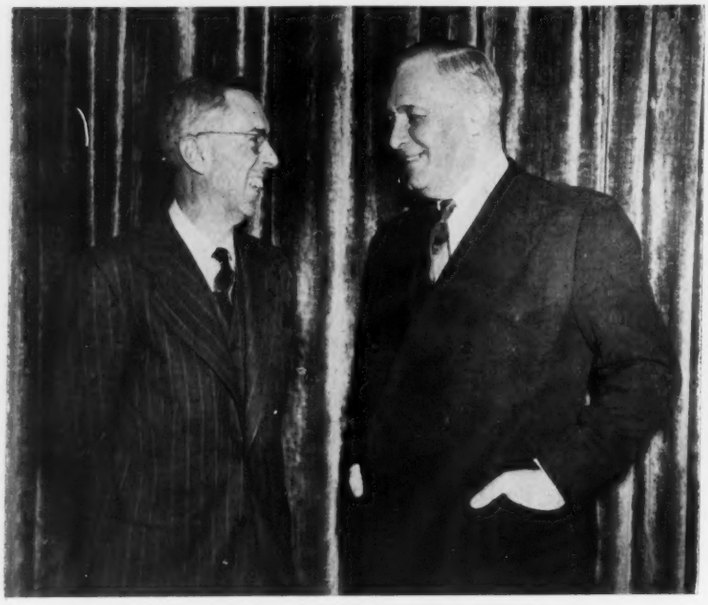
With the launching of the Columbia Opera Company this year through its Opera-Comique version in English of Carmen, and with two more operas—Boheme and The Barber of Seville—to be added to its touring repertory for next season, I do not feel completely unjustified in accepting an invitation to write "on the future of opera in this country." A concert management does not invest in the opera "business" unless it has sound reasons for believing in its "future."

But, since the subject has all the pitfalls of an egg-walking contest, I should like to make it clear that the opera I am going to discuss is not "Grand Opera" in the international tradition, but opera which, as intelligible theatre and good musical entertainment, can be sold to America at large. Each kind of opera has its place; each its future.

American Public Once Opera-Shy

Until recently, the average American knew as much about opera as a Hottentot about baseball. Opera was the property of a few big cities, a very few. It was a wonderful and mysterious rite, restricted to the sophisticated initiates of New York and Chicago, or possibly San Francisco. Too elaborate to travel easily, too luxurious to bother with more than an occasional call on picked and wealthy neighbors, it flourished outside the orbit of the great musical development of the past twenty-five years.

Meanwhile, good music was spreading in its own healthy, democratic fashion throughout the length and breadth of the land. Symphony orchestras became the symbol of a city's growth, concert courses the hall-mark of a town's culture and civic pride. America found itself a nation of music lovers. It had learned to love music the hard way. Without knowing the arias of Puccini or Verdi, it could hum melodies from Schubert's "Unfinished" or Tchaikovsky's "Pathetique." It was a minor miracle.



PRESIDENTIAL COLLOQUY.
Arthur Judson (right), president of Columbia Concerts and Ward French, vice-president of Columbia Concerts and president of its Community Concert Service Division. (Photo by Ben Greenhaus).

Discs and Radio Paved the Way

During the last few years, however, the picture has changed. Through the radio and especially through the splendid Saturday afternoon broadcasts of the Metropolitan, as well as through the boom in the sale of recordings, the knowledge of opera and the interest in it has increased to such an extent that it has begun to create its own market. From all parts of the country, local managers write in. . . . "We want so-and-so and so-and-so for our concert course next year . . . but it would be wonderful to have an opera performance to top the whole series off."

To meet this demand, Columbia Concerts organized the Columbia Opera Company and sent out, as an experiment, the opera Carmen in the original Paris Opera-Comique version, which meant that it was given as Bizet originally intended, with spoken dialogue in place of the traditional recitative of "grand opera." A new English translation was made, Leopold Sachse was entrusted with the production, and Herman Adler was made Musical Director.

The cast was chosen from young singing artists, picked for their acting ability as well as their vocal gifts. Some were already stars in their own rights, others were practically unknown. The roles were assigned irrespective of these differences. In fact, to each leading role one or more "alternate" was assigned. The goal was a unified company presenting a musical story which the average American could understand and enjoy. The same attention was given to the staging, costumes and lighting as to the music, the acting and the libretto. We wanted to make sure we had a "show."

Successful Tour Of Carmen Company Has Blazed Long Trail

The results exceeded the most optimistic expectations. During its first tour last autumn, Carmen played 23 cities in 34 days. The verdict was unanimously good—so good that it has encouraged us to attempt to establish a real repertory company which will be to opera what the great stock companies of this country used to be to the theatre.

In so doing we hope to serve two causes, the artist and the public. The day is gone when young American artists could go abroad to learn the operatic ropes in the hundreds of small opera houses of Central Europe and Italy. Their training must now be done in this country. We must provide the companies in which they can gain experience and develop their native gifts. It is not healthy to step from a teacher's studio to the stage of the Metropolitan.

Creating Larger Opera Public

At the same time, we hope to help create a real opera public in this country. We look forward to a day soon when Mr. and Mrs. American-Music-Lover will go to the opera as regularly and with as much pleasure as the Frenchman or the Italian or the Austrian used to. The American public knows what it wants but it can't be fooled. Once it learns, however, that opera is an entertainment of which the story is as important as the music, he will want it. Soon the clerk behind the soda fountain will know his opera scores as well as the Italian barber who lathers his customer's face to the tune of "Donna è mobile"!

With trained young singers to count on and with a great new public to satisfy, the next steps are tempting to visualize . . .

Opera houses will be built throughout the country with standardized stages and equipment so that scenery, designed by great artists, can be exchanged among cities. Composers will rise to the occasion. New Mozarts and Wagners and Verdis will emerge but their roots will be American and the sound of their melodies. Before long, "the future of opera in America" will be here.

← **BACK FROM THE WARS, ALBERT SPALDING,**
American violinist, will return to the concert platform in the season 1945-46, according to an announcement of his managers, the Metropolitan Musical Bureau, division of Columbia Concerts. He has been absent for a season on a special mission in Italy for the Psychological Warfare Division of the U. S. Army. Mr. Spalding recently returned to this country, and is now resting at his home in Great Barrington, Mass.

LITERARY MOMENT. →
Alexander Kipnis, (left) bass-baritone of the Metropolitan Opera, shows a rare book to Joseph Stover (center) and David Ferguson. Mr. Stover and Mr. Ferguson are district organizers of Community Concert Service, the former in the Northwest, the latter in California.

Community Concerts Extended To Alaska and Latin America

Towns and cities in Alaska are to be added to the scope of artists on tour through the organization of non-profit membership concert associations there by Community Concert Service, a division of Columbia Concerts. This was announced by Ward French, president of Community Concert Service and vice-president of Columbia Concerts, at the closing session of the 15th annual organization conference of Community Concert Service, held in New York in December. The establishment of concert series in Alaska is part of a general plan for the expansion of opportunities for artists under American management "to create a full year's working program." Mr. French pointed out that it might eventually lead to exchange of artists with the northern regions of the Orient. As another part of the general program of creating new markets, Community Concert Service has undertaken to train representatives from several Latin-American countries in the operational methods of Community Concert Service. This work is being carried forward in collaboration with the activity of Andre Mertens, director of the South American and Mexican Division of the corporation.

Latin American Events

Beginning May 1, concerts will be given in Latin-American countries on a modification of the Community plan, Mr. French said, and will be presented under the auspices of the local managers who are now being trained in the United States. Two of the Latin-American representatives, Ninon de Brower of the Dominican Republic, founder and president of the Circulo de Bellas Artes, and Miss Rosita Arguello, representative of the government of El Salvador, attended all sessions of the conference.

Mr. French also described the organization's increased activity in Canada, whereby six towns in the Province of Quebec have been hearing leading concert artists since 1938, while cities of the Maritime Provinces have observed the 10th anniversary of the Community Concert Associations. The Alaska, Canada and Latin-American services will follow the pattern of organization which now operates in more than 350 American and Canadian cities.

Conference Sessions Held

Twenty business sessions of the conference were held at the Lotos Club, major topics discussed including booking problems; audience reaction to various types of concerts and programs; the improvement of stage arrangements in concert halls or high schools; new attractions for the 1945-46 season; and problems of wartime travel. Arthur Wisner, Western manager of Community Concert Service, and Robert Ferguson, Eastern manager, were designated vice-presidents of Community Concert Service. Each will continue in his previous post, but with increased administrative responsibilities.

EXECUTIVES OF COLUMBIA CONCERTS

with Robert Ferguson (left, back row) and Arthur Wisner (right, back row), newly elected vice-presidents of the Community Concert Service division. Others in the picture are (back row, left to right) Ward French, Arthur Judson (president of Columbia Concerts), Horace J. Parmelee, F. C. Coppicus; (front row, left to right), Andre Mertens, Frederick C. Schang, Jr., Ruth O'Neill and Lawrence Evans. Mr. Wisner was also elected a vice-president of the corporation.

Symphony, Opera In Milwaukee

MILWAUKEE, WIS.—A concert by the Boston Symphony, with Serge Koussivitzky conducting, featured the first part of a local music season which, both in size of audience attending and quality of performances, has been one of the most successful in many years. Dr. Koussevitzky evoked unsuspected beauties from Tchaikowsky's Fifth and uniformly glorious music from Corelli and Wagner works, stirring an audience which packed the huge City Auditorium. Preceding the concert, he made a tour of the great plants of Allis-Chalmers which sponsors his weekly national broadcasts, this concert being one of the programs.

Highlights of a season crowded with events have been three productions by the Chicago Opera Company, at the Auditorium; the most distinguished of these was Faust, with admirable performances by such principals as Vivian Della Chiesa, Nicola Moscona and Jacques Gerard. Jeanette MacDonald, heard as Juliet in Romeo and Juliet, won a success with much of her singing.

The Civic Concert Association opened its season with a program by Patrice Munsel, Metropolitan soprano, who proved herself not only a prodigy of talent but a skillful and winsome singer. Claudio Arrau, noted Chilean pianist, is one of several who have visited Milwaukee in concerts, and his excellent Civic program was followed by a pleasing appearance in recital of James Melton, tenor.

The Chicago Symphony Orchestra, directed by Désiré Defauw, has scheduled as soloists six distinguished pianists, and the combination has proved extremely successful artistically, attracting unusually large audiences this year. The performance of both Alexander Uninsky and of Eugene Istomin stirred the hearers to great enthusiasm. Dr. Defauw has definitely produced a profound impression as a conductor with a composer's mind.

A fine success was achieved also by the local symphonic group directed by Dr. Julius Ehrlich, with a stunning performance as soloist by Antonio Brosa, violinist. J. E. McC.

ROBERT AND GABY CASADESUS

in their home in Princeton, N. J., a stone house of Revolutionary vintage. Mme. Casadesus often plays special two-piano concerts with her husband. When not on tour, she manages her home with French talent, brings up two young sons, 16-year-old Jean (who is also going to be a professional pianist) and 10-year-old Guy, and watches over the American-born member of the Casadesus family, Thérèse, "La Dauphine," now 2½ years old. (Photo by Larry Gordon).

Leinsdorf Conducting Concerts and Operas

Erich Leinsdorf was the guest conductor of the St. Louis Symphony Orchestra on Jan. 13 and 14. He returned to the Metropolitan Opera Dec. 4 as guest conductor of Tristan und Isolde and is directing Mozart's The Marriage of Figaro and the revival of Wagner's Lohengrin there this season.

Mr. Leinsdorf will appear as guest conductor of the Los Angeles Philharmonic Orchestra before returning to Cleveland to lead the closing concerts of the symphony season there next spring. Earlier this season he conducted the opening concerts of the Havana Philharmonic Orchestra in Cuba.

Young People's Opera Auditions

The Young People's Opera, Siegfried Landau, conductor, announces auditions on Wedesdnays at 5 p. m. at the New York College of Music, New York, for full scholarships in the orchestra to be awarded a limited number of players of flute, violin, viola, cello, bass and other instruments. Scholarships carry full participation and instruction, without charge, two evenings a week in the orchestra class. The Young People's Opera announces a first performance of the Violin Sonata by Stanley Bate on Feb. 5 over WNYC, with Arved Kurtz, violinist, and the composer at the piano. On Mar. 5, Adele Marcus and Mr. Kurtz will perform the Brahms D minor Sonata, Op. 108, over this station. The Fifth Annual Festival of Jewish Arts, directed by Dr. Jacob Weinberg, with Mr. Kurtz, soloist and conductor, is announced for Town Hall, New York, on Feb. 17.

Bostonians, Barere and Glenn Visit Ann Arbor

ANN ARBOR, MICH.—The Boston Symphony visited this city for its annual concert, always pleasantly anticipated, though the night was the worst of the season so far. This made very little difference, as Hill Auditorium was filled to capacity to greet Dr. Koussevitzky and the orchestra. The concert opened with Beethoven's Eroica Symphony, played brilliantly, the conductor being recalled several times and the orchestra rising in answer to applause. A Prayer in Time of War by William Schuman was a novelty here. The closing number was a suite from the opera Tsar Saltan by Rimsky-Korsakoff, a scintillating work which delighted the audience.

Simon Barere, pianist, in his debut here, made a fine impression by his masterful approach to every number. He played three arrangements by Godowsky and one by Busoni, marvelously executed. Schumann's Carnaval was an excellent bridge to five exquisite selections by Chopin, Scriabin, Rachmaninoff and Liszt. Encores included Chopin's Scherzo in C sharp minor.

The fifth concert in the Choral Union Series was a violin recital by Carroll Glenn, remembered pleasantly as a soloist at the May Festival in 1942. She was accompanied by Sanford Schlussel. Together they presented two sonatas for violin and piano the Bach No. 1 and the Brahms No. 3, the latter particularly appealing. Miss Glenn showed her uncommon ability as a violinist in Poème by Chausson and Ravel's Tzigane. She gave four encores.

A. McL. T.

DEALING WITH THE PRODIGY PROBLEM

By Marks Levine

Vice-President, National Concert and Artists Corporation

I have always maintained that a manager should not be seen or heard. His job is behind the scenes in guiding and building musical careers. Of what earthly interest can it be to the public as to who manages Fritz Kreisler or Artur Rubinstein? It might be of interest to the local manager, who may prefer to deal with one man as against another. It should be of interest to the artist, who wishes to have the best representation and the best advice, but it is of no interest to the patron, only concerned with the artistic wares which are presented to him when he pays his money at the box office and enters the hall.

There are exceptions when a manager becomes almost as famous as an artist. P. T. Barnum has come down in history along with Jenny Lind. S. Hurok has become identified with Russian Ballet and the promotion of certain musical personalities, but these exceptions rather prove my rule.

Since, however, you seem to think that the expression of my views might prove of value to your reading public, and particularly to those of your readers who are ambitious for a musical career, I am glad to express them herewith.

To begin with, one cannot establish blanket rules for building a career in any field of endeavor. This is particularly true of the professions. Even in such standard institutions as universities for medicine, or law, or engineering, there are certain variables which are applied to the gifted student as against the general curriculum for the average. This is more so in the case of art and still more so in the case of music.

Leopold Auer, perhaps the greatest violin pedagogue that ever lived, once stated that there is no particular secret in his having turned out so many great violinists. The rule was very simple. He never imposed his own personality upon the pupil. He taught them technic, he gave them of his interpretive ideas, he guided them along general lines, but in every case he let the personality of the pupil develop without losing its original qualities. Thus we have a Heifetz, an Elman, a Zimbalist, and others, all from the same studio and all so different.

I should say that the same rule must be applied to managers, even in these days when music management has become so commercialized that we deal in large lists of artists with large corporations and with uniform conditions throughout a large number of cities.

Preparing for a Career

I have had one advantage as against perhaps any other concert manager in the business. Long before I decided to give up engineering and become a manager (it strikes me that there is quite a kinship between these two fields of endeavor), I had the great fortune of closely following a great musical career from its infancy to its maturity. It was the career of my late brother, Mischa Levitzki.

I was the closest to him in the family, chronologically speaking, and I became the closest to him emotionally and from the standpoint of his development. From childhood he evinced a great talent. When he began to study the piano at the age of six, I used to walk with him two or three times a week to the teacher's a mile away from our house. And in order to help him I also began to study the piano, although I had previously studied the violin and although we had no piano in the house.

After he made his debut I looked after his business affairs, even though I had an occupation and a life of my own. My first step in the managerial profession was my trip to Australia with him in 1921, followed by a trip around the world. I studied the methods of management all over the world. I made three trips to Australia, a tour of the Orient, and many trips to Europe. I cite these facts as an explanation of my broad approach to the field of management rather than a mere business attitude.

Choosing an Instrument

My first approach to the development of any musical career is the question of the instrument itself. One should think differently about the career of a singer than that of an instrumentalist; and, in the latter case, one should differentiate between the career of a pianist and that of a violinist. There are different fields of endeavor open to a singer from those of an instrumentalist. The development of a violinist is different from that of a pianist. For one thing, the physical aspects of violin playing as against piano playing are different.

Violin prodigies are numerous. I remember the time when Mischa Elman and his father visited for two weeks in our house in the south of Russia in a city called Kremenschug. (For the sake of the record, I was born in this country but spent my boyhood in Russia. Levitzki was born in Russia.) Elman was making a tour of Russia at the tender age of nine, traveling from Odessa to St. Petersburg (now Leningrad) in order to earn money for his future education. We played ball together in the yard of our house (I wonder if Elman remembers it), and I was tremendously impressed by the fact that with great reluctance he had to tear himself away from the ball game in order to go and practice or take a nap or play a concert!

MARKS LEVINE

Stamina in the Artist

The average layman does not realize that it takes not only ability, technic, and memory to play an instrument, but it also takes breath control, muscular coordination, and physical stamina — the latter much more in the case of piano playing than violin. When I approach a young artist I am interested in those phases of his life. I am interested in his mental approach to his art. I am interested in his ideals. In other words, does the prospective aspirant for musical achievement think only in terms of fame, or money, or both, or does he or she also and principally think of achievement in his or her chosen art?

It would be foolish for me to assert that I can apply myself in such detail to every artist under my management. It would be just as foolish for every artist under my management to expect to be a Kreisler, or a Paderewski, or a Flagstad. The main point is that if a career is well handled, that if the potentials are originally there, and if the aspiring artist in addition to talent has an idealistic purpose in life, the maximum results can be obtained within the limits of such artist's potentialities.

An example of a well-handled career is that of Richard Crooks. (He has never been under my management, but I always "give the devil his due!") I remember his debut with the New York Symphony some twenty-five years ago. Intelligent handling, an idealistic approach, and a constant purpose in life in this case developed a genuine talent into one of the greatest tenor voices of our time.

Another example is Gladys Swarthout, who in spite of her tremendous success has never lost sight of music as an art and not merely as a means of getting famous and making money.

The Case of Leon Fleisher

We come to another case—the career of young Leon Fleisher, whom we recently took under our management. On the basis of what I said above, I first tried to acquaint myself with his personality, with his general attitude towards his art, with his background, and ambitions. I know that his schooling is of the best. Having heard him, I know that his talent is very great. The rest is in the hands of his own growth and the guidance of intelligent management. As he is only sixteen years old, it would be the height of folly for him to play too many concerts, no matter what the demand may be.

Unless an artist is mature or is greedy for financial returns, I discourage too rapid development of any career. Naturally, I cannot say that in the case of a Flagstad, who arrived here at the age of 39 with 25 years' singing experience behind her and with a mature art and personality. And even in her case I am proud of the way I guided her affairs and thus gained not only the confidence of a great artist, but a life-long friend. I am proud of the way the career of Ezio Pinza developed, and I take a little credit for that. He was just as great an artist when he came under my management ten years ago, but now his position has become secure as one of the most popular musical artists before the public today.

Too Great Haste Dangerous

I take a personal interest in the general education and human contacts of a talent like Leon Fleisher. I reject the sickly ambition of young artists who would like to do immediately everything at the same time and who by the nature of this ambition drive themselves to exhaustion long before their age justifies it. I welcome a healthy ambition which looks forward to a well-rounded activity in whatever field of musical endeavor the particular talent may be fitted for.

These are the cardinal points of my managerial creed. The methods may vary in essentials, but that is the least important thing. I will admire a great artist no matter who manages him, and I will wish him as many engagements as he can possibly fill. I lose interest in an artist under my own management, no matter how many engagements he may have or no matter how much commission he may bring in, if he does not live up to the best standards of his own artistic faith.

YOUTHFUL JOHN W. SCHUSTER (center) with his parents, Joseph Schuster, cellist, and Mrs. Schuster. His father and mother predict that John W., who has long fingers for his age (one month), will grow up to be a concert pianist. (Photo by Ben Greenhaus).

JUSSI BJOERLING,

tenor, has been serving as an artilleryman in the Swedish Army, but plans to return next season for a tour of North and South America. He expects to leave Sweden next summer and in the autumn resume his appearances at the Metropolitan Opera. Other cities which will hear him are Chicago, Los Angeles and San Francisco, in the course of an extensive two years' operatic and concert tour. (Photo by Stockholms-Tidningen Picture Service).

HUROK SAYS, "FIRST THINGS COME FIRST"

. . . But, Naturally, The Dance Is One Of The Foremost With Its Leading Impresario

By ROSALYN KROKOVER

"The impresario to end all impresarios," wrote Elsa Maxwell when she referred to S. Hurok in a recent column. "The one and only," could also be applied to this unique figure. For when the contemporary American concert scene becomes history to the next generation, the slogan "S. Hurok Presents" will in all probability dominate the records.

You can bet your last dime that anyone who has an appointment with Mr. Hurok these days is going to join him in listening to the newscasts. As soon as we stepped into his office, the great carver of artistic destinies glanced at his watch, made a dash for the radio, and while twisting the knob, turned his head in our direction and said: "The heck with business! Get the war over first." Another case of "First things come first," an unbeatable formula for success.

After listening to the broadcast we did, however, get down to business.

Ideas and Progress

"It's the idea that counts," said Mr. Hurok. "A designer creates a dress or hat, an inventor a patent, an impresario or concert manager an artist. It all works on the same principle. But," he continued, "the promoting of an artist or attraction also requires courage, determination, and a certain amount of risk."

And who is more informed on the subject? He was the first to promote concerts for the masses when he presented artists at the old Hippodrome. Back in 1926 there was a discussion in the New York Times on who did most to popularize good music in this country, S. Hurok or the Gramophone? If you read the books that have been written about Pavlowa and Isadora Duncan, the name is bound to be conspicuously linked with their American tours. In The Untold Story of Isadora Duncan, Mary Desti goes into great detail in relating Hurok's troubles and headaches when he brought Duncan and her dancers from Russia to the United States. Not only did he have to manage the tour, but also the idiosyncracies of Isadora and her husband, the mad Russian peasant poet, Serge Essenin.

There are probably countless tales still to be told. Yet, regardless of hazardous experiences, Hurok constantly surges ahead with a definite, though rather abstract pattern of operation.

"It is not a question of booking, an agent can do that, but rather creating, holding on to the creation and a vision for discovery," says the manager. "I must always create ideas for artists in order that their art appear fresh to the audience with each season. Or, in the case of attractions, as soon as a unit is built and is successful, it is generally copied. Again, I must think of something new."

Created New Ballet Demand

While on the subject of creating, Mr. Hurok is probably more responsible, directly and indirectly, than any other individual for the present lucrative field for serious dancers. Since the ballet came into its own here, every Broadway show and many of the movies require good dancers and dancing. The "one, two, three kick" days are gone forever —we hope.

A look at the Hurok list of attractions strikes one with the idea that he not only knows how to pick them but that he knows what to do with them. The names read something like this—Ballet Theatre, Marian Anderson, Jan Peerce, Don Cossack Chorus, Carmen Amaya, Isaac Stern, Andres Segovia, Katherine Dunham, Artur Rubinstein, Patrice Munsel, Philadelphia Opera Company, Argentinita and Pilar Lopez, Blanche Thebom, Alexander Borovsky, Jarmila Novotna, Richard Dyer-Bennett, Ricardo Odmoposoff and Edmund Kurtz. The City Centre productions of Merry Wives of Windsor and La Boheme will also travel under the Hurok banner.

His most recent brain-child is a book, promised within a month or two. It is not biographical, but deals with the stories of the artists back- and off-stage who have been under the Hurok management. The title? Not yet decided. Ten to one it will be—yes, you guessed it.—S. Hurok Presents.

BALLERINAS CONGRATULATE S. HUROK
backstage during spring season at the Metropolitan Opera House. Miriam Golden, Muriel Bentley and Maria Karnilova, all members of the Ballet Theatre, are seen in costumes for Agnes de Mille's ballet Tally-Ho.

PHILADELPHIA

By JANE M. KOLB
and HARRIET GYLLENHAL

PHILADELPHIA.—Philadelphia Orchestra concert-goers heard the world premiere of Louis Gruenberg's Concerto, for violin with Jascha Heifetz as soloist. The work, commissioned by Heifetz, is filled with Americana. The first movement—the least convincing of the work, marked Rhapsodie—is a fantasia on original themes, with rapid changes of tempo and rhythm. The second movement effectively introduces two Negro spirituals and the third—marked "lively, with good humor"—portrays rural America, with the hill-billy fiddler and the old-fashioned religious revival. The first half of the program consisted of Weber's Overture to Der Freischutz and Schumann's Second Symphony.

Claudio Arrau, brilliant Chilean pianist, was soloist with the orchestra, playing the Chopin E minor concerto. He performed with clarity and sparkle that brought him prolonged applause. Mr. Ormandy gave a lively reading of the Haydn "Military" Symphony, and the Prokofieff ballet suite, Chout, as well as Smetana's, The Moldau.

An enthusiastic group attended a recent Children's Concert. Conducted by Ormandy, the first movement of Beethoven's Concerto No. 2 for piano was performed by 11-year-old Marvin Berger, who has an amazing technic and gave a most creditable performance. Following the intermission the boy choristers from St. Peter's Choir School sang under the capable direction of Harold W. Gilbert, displaying a brilliant style in unison numbers by Handel, Costa and Reger and in three and four part a capella Czechoslavakian carols. The program was concluded with Humperdinck's Dream Pantomine from Hänsel and Gretel, and the singing of Christmas carols by the audience. Additional interest was furnished by Mary Van Doren's comments before each number.

Soldier Guests Appear

Staff Sgt. Eugene List, pianist, and Warrant Officer Thor Johnson, conductor, were guests of the Philadelphia Orchestra. A masterful reading of the Tchaikovsky Concerto No. 1 proved List's natural approach to the piano and fine musicianship. Johnson, a young and very promising director, commanded the orchestra with assurance and understanding. Bach's Concerto for orchestra in D Major, Sibelius's Symphony No. 5 and Howland's suite of war themes, called Tribute to Fighting Men, were the other numbers.

Both the conductor and soloist for another recent concert were chosen from the ranks of the orchestra. Saul Caston, the distinguished first trumpet player, and associate conductor presented a classical program. of Bach, Beethoven and Brahms. William Kincaid, first flutist, was soloist in the Bach Suite No. 2 for strings and flute. Mr. Caston, who is conductor of the Reading Symphony chose the Beethoven C Major and Brahms Second. He was given an ovation for his authoritative readings.

A distinctive series of concerts has been arranged for the benefit of the Philadelphia Orchestra Pension Fund this season. The opening event was a concert by the orchestra with Yehudi Menuhin as soloist in the Brahms Concerto. Mr. Menuhin gave a sincere and dynamic performance. The orchestral portion of the program consisted of the Overture and Venusberg music from Wagner's Tannhäuser, in which Ormandy effectively used violins backstage for the chorus of sirens. The program concluded with a moving performance of the Prelude and Liebestod from Tristan and Isolde.

Metropolitan in Visit

The Metropolitan's Faust was not up to the usual standards. Except for Ezio Pinza, who dominated the stage with his lively characterization and fine singing, the principals were not vocally exciting. Martial Singher, the Valentine, acted in very convincing manner, and Martha Lipton made a successful debut as Siebel. Charles Kullman substituted for Raoul Jobin in the title role, and the Marguerita was Albanese. Thelma Votipka and John Baker sang Martha and Wagner. Wilfred Pelletier conducted a rather routine performance.

Verdi's Traviata was later presented by the "Met." Bidu Sayao was a realistic and charming Violetta, although not up to her best standard. James Melton was a pleasing Alfredo and Leonard Warren made an excellent Germont. Pietro Cimara conducted and Désiré Defrere staged the opera.

Robert Weede was the star of a recent LaScala Opera performance of Rigoletto. His portrayal was magnificent both vocally and from the acting standpoint. Hilde Reggiani as Gilda did some fine singing, especially in the Caro Nome, while Bruno Landi, the Duke, used his beautiful mezza-voce to advantage. Nino Riusi sang the sinister Sparafucile and Lilian Marehetto made a competent Maddalena. Much of the success of the evening was due to Giuseppe Bamboschek, who kept singers and the orchestra moving.

Candlyn's cantata The Light of the World was featured at the annual Christmas concert of the Mendelssohn Club. Howard W. Gilbert conducted the mixed chorus, which sang with distinction.

Marjorie Lawrence's Recital

Of unusual interest was the recital given by Marjorie Lawrence under the auspices of the Philadelphia Forum. This was her first appearance in concert since her return from a tour of allied camps in Australia. Miss Lawrence, sang her program seated on a divan in the centre of the stage. The aria of Nitocris from Handel's Belshazzar, was sung with fire and distinction. Schubert lieder revealed the soprano's fine artistry in this field. Following were groups of French, Spanish and modern American songs. Brünnhilde's Immolation from Wagner's Götterdämmerung was superbly done (although the piano cannot successfully take the place of the orchestra in operatic music. Gordon Manley, the excellent accompanist also appeared as soloist in two groups of Brahms and Chopin.

NEW YORK CONCERTS: HOLIDAY FEATURES

ETHEL BARTLETT and RAE ROBERTSON, duo-pianists, were heard in recital at Carnegie Hall, New York, on Jan. 5.

The Philharmonic concert of Dec. 21 brought George Szell's return to the Carnegie Hall rostrum. The assisting artist was Artur Schnabel. Barber's Second Essay for Orchestra, a recent work of the prolific composer, written more in the vein of his latest symphony than that of his earlier music, shows in every bar the skilled musician who really has much to say.

Schnabel played the C major concerto by Mozart and showed himself again a master musician. He interpreted the music on the level on which it was written, the score being given its characteristic value; unerring precision, and delicacy were always in evidence. The pianist's own cadenza took from Mozart only the intellectual essence, so to speak, translating it into a contemporary language of harmony and counterpoint. It was a legitimate expression of the Schnabel personality, and performed with such feeling for style that it was amalgamated perfectly with the rest of the first movement. Szell and the orchestra, which played superbly, provided Schnabel with a perfect orchestral background.

As for Brahms' fourth symphony, Szell gave it a stirring reading. His intimate knowledge of the score, his warmth and sense of dramatic suspense made his interpretation an unforgettable experience. An enraptured house paid enthusiastic tribute to orchestra and conductor.

The Philharmonic Sunday matinee on Dec. 24, offered the same program as on Thursday night, except that Artur Schnabel, the assisting artist, was heard in the Mozart concerto in D minor instead of the C major concerto. Although this D Minor concerto has the reputation of being more effective, your reporter found the performance less striking than that of Thursday night and yet the C major concerto has the reputation of being unrewarding to performers! The Brahms symphony again stirred the audience, and Szell was celebrated thunderously. H. W. L.

Bloch Symphony Heard

The Philharmonic concert on Dec. 28 presented Bloch's Israel Symphony for soprano, contralto, baritone, and women's chorus. Soloists were Barbara Stevenson, Marcella Uhl, Neville Londor, and Choral Ensemble from Temple Emanu-El Choir.

The work, written between 1912-1916, shows the excellent technician and craftsman Bloch. However, beyond using Hebrew words, his opus has nothing which makes it Jewish music. It speaks the language of its time, and is rooted in the same ground as the other musical productions of this period. The performance was excellent, and impressive.

Nathan Milstein gave the Goldmark violin concerto a masterly reading. The sweetness of his tone, his perfect technic, and the charm of his interpretation, overcame successfully the rather stale material of the composition. Milstein received a rousing ovation.

The concert brought also Mendelssohn's Ruy Blas Overture; a brilliant reading of Ravel's Daphnis and Chloe Suite No. 2, in which Rodzinski and the orchestra excelled. H. W. L.

Milstein With Philharmonic

Sunday's matinee concert and broadcast of the Philharmonic on Dec. 31, at Carnegie Hall, repeated Bloch's Israel Symphony, Ravel's Daphnis et Chloe, and Mendelssohn's Ruy Blas Overture, all heard on the society's programs of the previous week. Nathan Milstein was the Sabbath soloist in Bruch's G minor violin concerto, and it was a delight not only to renew acquaintance with that too much neglected work, but also to experience Milstein's heartfelt treatment of the lovely melodies and the lines of ingratiating passage work. He "sang" and scintillated in the best romantic manner, and won richly deserved approbation. Rodzinski and his men furnished an accompaniment that was a piece of art in itself. L. L.

Foss Concerto Premiered

Columbia Broadcasting's "Invitation to Music," on Dec. 27, at 11:30 P. M., gave the world premiere of Lucas Foss's First Piano Concerto, with Gyorgy Sandor as soloist and the composer conducting.

The work is in three movements. The first starts by stating the theme, which has rhythmic significance. A lyric side subject follows, giving the piano opportunity to lyricize. This material is later woven into counterpoint with the initial motive. The movement closes with an *ostinato*. The second movement has touching quality, rising from a pianissimo beginning, which uses tympani and gong as background to a lovely clarinet melody carrying the theme of elegiac style. The third and last division has dance character. Sandor played the composition with great digital dexterity and excellent musicianship. Characteristic of the whole score is its transparency, employing the instruments as soloists. This piano concerto should be made a regular part of the pianistic repertoire. James Fassett, who produces this show, deserves credit and thanks for having given the novelty its first hearing. H. W. L.

Recitalists Appear

In her first New York recital, at Town Hall, Dec. 16, Charlotte Bergen, cellist, presented an attractive program. Miss Bergen is an artist of fine calibre; she is expert in execution and has the happy faculty of expressing fluently the mood and design of the music. Her only limitation appears to be a modest restraint which in view of her talents and facility seems unnecessary. The Bach-Kodaly numbers and the Gaillard Sonata were outstandingly played. Other well-delivered selections were the Concerto in A minor by Faure, the Ravel Habanera, and Requiebos by Cassado. Arpad Sandor, at the piano, played as co-artist rather than as accompanist. M. C.

Constance Berksteiner, Negro dramatic soprano, was introduced to New York in recital at Times Hall on Dec. 17 in a program of Bach, Caccini, Brahms, Wolf, Verdi (Ritorna Vincitor from Aida), G. O. O'Connor Morris (Alleluia), Alvarez, deFalla, Fauré, Watts, and two Negro Spirituals. Miss Berksteiner has a fine, clear voice, a technic not yet fully developed, and an interesting, vital interpretative style. Her accompanist was Lydia E. Mason. G. C.

New Friends in Mozart

Mozart continues to be celebrated by the New Friends of Music in their series of that composer's chamber works. At the Town Hall on Dec. 17, the gracious music had inspiring performances of the Divertimento for string trio, the B flat Divertimento for two clarinets and bassoon, and the string quintet in C. Aside from the Budapest Quartet, the players were Milton Katims, viola; Ralph MacLean, Jules Serpentine, clarinetists; Louis Del Negro, bassoon. Smoothness of execution, full ensemble understanding, and nice adjustments of tone made for a delightful afternoon of high musical enjoyment, resoundingly approved by the capacity audience. L. L.

Louise Meiszner made her first New York appearance at Town Hall, Dec. 18. As with other young pianists debuting this season, Miss Meiszner chose a program which would demand the full resources of a seasoned artist. She accomplished a creditable job, but the impression was left that her interpretive talents were not her own conception. She has lucid technical ability and undoubted talent, which with more experience will probably come to the fore. The program comprised the Partita in C minor of Bach; C Major Sonata (Waldstein) of Beethoven; Benediction de Dieu dans la Solitude of Liszt-Siloti, Chopin's Valse Brillante, Op. 34, No. I, Nocturne, Op. 15, No. 2, and Ballade in G minor; Griffes' Scherzo; Debussy's Reflets dans l'Eau; and Feux d'artifice, and Dohnanyi's Rhapsody in C major. W. T.

Modern Polish Music Heard

At Times Hall, on Dec. 18, a concert of contemporary Polish music was given, which included some outstanding examples of modern composition though a certain similarity of idiom was perhaps unavoidable.

The composers of the works offered were mainly expert ones. Felix Labunski (represented by Divertimento for flute and piano), Karol Rathaus (trio for violin, clarinet and piano), Karol Szymanowski (five piano pieces, Fantris le Bouffon from Masques, Op. 34, and Mazurkas, 13 to 16, from Op. 50), and Jerzy Fitelberg and Antoni Szalowski (string quartets). Performers were Boris Schwarz, violin; Simon Bellison, clarinet; Mr. Rathaus and Mieczyslaw Horszowski, pianists; and the Gordon String Quartet. Outstanding for strength and vigor was the quartet of Mr. Fitelberg. The Szymanowski piano passages were interesting versions of Polish dance rhythms in modern treatment. Debussyesque charm distinguished Mr. Szalowski's Third String Quartet. A. C.

Ellington's Concert

Duke Ellington and his orchestra—really a great jazz band, as in the ensemble there was only one violin employed merely for several solo passages—drew a full Carnegie Hall on Dec. 19, with a diversified program including Ellington's familiar Black, Brown and Beige, and his more recent Perfume Suite. Aside from several numbers by Billy Strayhorn, Ellington's arranger, the music was all by the Duke. Cleverness, spice, and before all things, copious melody, mark Ellington's compositions, and only the most reactionary concertgoer could resist their appeal. At the piano, Ellington is suave, facile, and delightfully rhythmic. Remarkable virtuosic tricks were done by Rex Stewart, William Anderson and Ray Nance trumpeters, Joseph Nanton, trombonist, Johnny Hodges, saxophonist, Johnny Hamilton, clarinetist, and others. Several singers assisted in the vocal parts. Altogether, it was a typical and exhilarating evening. L. L.

Landowska and Menuhin Play Bach

An unusual and deeply satisfying concert was the violin and harpsichord combination of two great artists, Yehudi Menuhin and Wanda Landowska, in Town Hall, Dec. 20. A perfection of adjustment between the instruments brought memorable playing of the four Bach Sonatas offered on the program. The B minor, A major, F minor, and E major were presented with masterful simplicity and an amazing brilliance. Matching in musicianship, instrumental expertness and stylistic interpretation, Mme. Landowska and Mr. Menuhin held a capacity audience in attentive and appreciative interest for over two hours of splendid music. M. C.

Concert of "New Jazz"

View, the modern magazine, presented the first of a concert series of The New Jazz at Times Hall, Dec. 20. Organized by Barry Ulanov, editor of the magazine Metronome, these concerts aim to prove that jazz today must be considered as a legitimate part of concert music.

After listening to the initial list, this reporter can not fully agree as to this premise. Despite some novel color combinations, the music heard did not seem to add much that was new to contemporary music, either in harmony or rhythms. In its improvisational manner, though not in idiom, it occasionally recalled the style of gypsy music. The works heard had too little substance to hold one's attention for a whole evening and were, as a whole, rather intimate to be effective in the concert hall. As an interesting experiment, the program certainly was justified and welcome.

Mr. Ulanov was an unpretentious and charming master of ceremonies. The participants were Pearl Bailey, Barney Bigard, Don Byas, Erroll Garner, and Stuff Smith. H. W. L.

Marie Wilson Voss, composer-pianist, gave a recital in Times Hall on Dec. 21, her program listing works of Chopin, Beethoven, Mendelssohn, Paderewski, Scharwenka, Laidlow, Sibelius and others.

Giannini and Berini at Haarlem Philharmonic

The Christmas concert of the Haarlem Philharmonic Society was held at the Waldorf-Astoria on Dec. 21, presenting Dusolina Giannini, soprano of the Metropolitan Opera, and Mario Berini, tenor of the New York City Opera. The brilliance of the Giannini vocal art was displayed in Handel, Haydn and Beethoven numbers and a group by Charles Kingsford, Mischa

(*Please turn to Page 50*)

RICHARD CROOKS

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LEIGH LAUNCHES "MUSIC FOR THE MILLIONS"

Novel Plan Includes Hiring Of Carnegie Hall For Nearly 300 Sunday Nights

By W. COLSTON LEIGH

I would like to do something for the music business, something for the artists, something for the audiences, and something for the distribution of the economics of the business as such.

It seems to me that we have had a hidebound system, subject to tradition which, in the light of all the things which are now happening in the world, must give way to new thoughts, new interests, and new ideas.

Sol Hurok has been such a pioneer in the field, and he has done some immeasurably good work. I would like to see it carried on far beyond anything that he has ever accomplished, but from an entirely different point of view. As there is greatness in Hurok's methods, I take my hat off to him, but I would like to improve upon them if I can.

My own particular forte, if I have one, is distribution. I want unlimited business opportunities for my people, unlimited numbers of concerts, a spread in radio, the opportunity for the young artist to advance, a greater opportunity for the engaging organization to make money—in short, a national campaign leading into international opportunities.

Engaged Carnegie for 292 Nights

"Two hundred ninety-two evenings at Carnegie Hall"—that's my first step, and this means we are going to present artists, defray their expenses, present them properly, and, in addition, pay them for their appearances whenever profits make that possible.

New York has been the springboard and launching site of great musical careers. I would like to step up the launchings, and there is only one way to do this. If we provide more launchings in New York—meaning more concerts—then we must provide more opportunities for those artists to function throughout the country. It is difficult to believe that there are fewer than 3,000 major concert buyers in America as against 30,000 lecture buyers; that the average musician's income doesn't begin to compare to that of a good lecturer; that the music business in the past has been largely one of managers, and only recently has there been a "break" for the American artist.

Giant Concert to Open Series

Our initial campaign is being launched on Feb. 11 at Carnegie Hall. The program includes a quartet just returned from an amazingly successful concert tour (we call it "Footlight Favarites," and we think it is one of the loveliest "shows" of its kind that has been brought together.) The quartet consists of John Brownlee, Adelaide Abbot, Edward Kane and Leonore Rae.

Our concert also will include Martha Lipton, who as Siebel in Faust at the Metropolitan, has won rich acclaim; Joseph Victor Laderoute, who on Dec. 10, 17 and 24 appeared on the General Motors program with Toscanini, and as the only soloist with Ormandy (an unprecedented triumph for this French-Canadian tenor who, to me, seems to be marked with the finger of greatness).

W. COLSTON LEIGH

Reaching into the night clubs and motion picture field, we have selected Kenneth Spencer, gigantic Negro basso, who has covered thousands of miles in USO appearances, and who has appeared in the motion pictures, Bataan, and Cabin in the Sky.

From the United States Army comes Ossy Renardy, violinist, playing in uniform, whose future lies brightly ahead of him, and there is also a pianist who has done everything from hotel work to accompanying, Richard Tetley-Kardos, who scored a triumph in the Hollywood Bowl.

All of these people are going to appear on one night, Feb. 11, and they are going to play "Music for the Millions"—music that millions of Americans know and love, music as we think they should hear it.

Decade of Activity Foreseen

This is just the beginning! We have made arrangements through Carnegie Hall for nearly 300 Sunday evenings in the next ten years. I am working towards the development of the market for national and eventually international presentation of these people.

I am not so sure that everything we are going to do will be 100% right, but I do believe that the American public is going to be tremendously interested in what is going to happen here. And I am going to be mightily interested in having written suggestions, no matter how many, from those who, like myself, are interested in not only making, but also in maintaining America's position as the great musical distribution center of the world.

MINNEAPOLIS APPLAUDS GUESTS

By EARLE G. KILLEEN

MINNEAPOLIS.—The annual appearance of the Ballet Theatre was again an artistic and box office success. Northrop Auditorium was filled for each program. The Minneapolis Symphony, under the direction of Stanley Chapple and Mois Zlatin, added immeasurably to the effectiveness of the three events. Six ballets new to this city were given: Fancy Free, Lilac Garden, Grand Pas de Deux, Tally-Ho, Waltz Academy, and Moonlight Sonata. Lake of the Swans, Bluebeard, Petrouchka, Peter and the Wolf, and Graduation Ball had been given here before. Tamara Toumanova was the featured ballerina and graced each performance. The high attainment of this company in every direction has made ballet a local "must."

The second concert in the Artists' Course of the University of Minnesota marked the first local appearance of the American Ballad Singers, Hilda Morse and Helen Yorke, sopranos, Helen Stanton, contralto, Lester German, tenor, John de Merchant, baritone, and Earl Waldo, bass. With excellent singing in both solo and ensemble, notwithstanding the limited harmonic texture in these early American folk tunes, the audience reacted warmly and heard several encores.

Dorati and Fiedler Lead Symphony

Antal Dorati appeared as guest conductor at the seventh Symphony concert, Dec. 15, because of the eastern trip of Dimitri Mitropoulos. He chose Beethoven's "Leonore" Overture No. 3, Mozart's "Jupiter" symphony, Ravel's second set of fragments from Daphnis and Chloe, and the conductor's arrangement of a suit from Der Rosenkavalier by Strauss. An air of restrained elegance permeated the Mozart. Violent contrasts in rhythm or volume were avoided, smooth contours modeled; the minuet was particularly graceful. These qualities were in evidence throughout the program, but sparks flew in the more modern works. Dorati was given convincing applause.

Arthur Fiedler conducted the eighth concert of the Minneapolis Symphony, Dec. 22. The Christmas Symphony by Schiossi, Beethoven's Eighth, Enesco's Roumanian Rhapsody No. 1, Where the Citrons Bloom by Johann Strauss and a Divertissement by Ibert composed the program. Fiedler is a master of innate values sensed by an orchestral mind, and each work shone with this type of certainty from the logic of Beethoven to the "slang" of Ibert. The relaxed tonal quality of the orchestra greatly delighted the audience.

The ninth Symphony concert marked the return of Mitropoulos as conductor and witnessed a notable achievement—the interpretation of Mendelssohn's "Reformation" symphony. Without undue intensity, distortions or forced sonorities, Mitropoulos moulded this work into impressive significance. Strained energy almost erased the rhythmic continuity of the Adagietto from Mahler's Fifth Symphony. Charles Miller's Appalachian Mountains was given with a rough folk tang which delighted the audience. C.P.E. Bach's Concerto in D, and a suit from Rimsky-Korsakoff's Le Coq d'Or completed the program. The audience demonstrated its pleasure over the conductor's return.

American Chamber Works Heard

The Minneapolis String Quartet gave its second concert in Music Hall on the University of Minnesota campus. This organization is doing a valuable service in bringing modern works to this community. Vitebsk for violin, cello and piano by Aaron Copland and Dover Beach for voice and string quartet by Samuel Barber were the novel contributions at this concert. The standard works were Mozart's Quartet in D minor, and Schumann's Piano Quintet. The members of the quartet are Robert Conrad, first violin, Nicolo Bonelli, second violin, George Kurtz, viola, and Jesse Meltzer, cello. Paul Oberg, pianist, and Agnes Rast Snyder, vocalist, were the assisting artists.

ANN BIRDSALL,

reelected president of Theta Chapter of Delta Omicron, the chapter that won the Achievement Award, in the form of a $25 War Bond, given each year to the outstanding chapter of the sorority. Mrs. Birdsall worked with Dorothy Huffman, past president, and the 27 chapter members to attain the award.

Marcel Hubert, Cellist, Under American-Canadian Mgt.

Marcel Hubert, French cellist, will be managed for concerts by the American-Canadian Concerts & Artists in season 1945-46.

On December 22 Hubert gave another New York recital in Town Hall, and directly after the holidays he leaves for a tour through the Southwest and South. Among his spring engagements, in addition to recitals, he will make an appearance with the Philharmonic Orchestra of Montreal, playing the Lalo concerto with Igor Stravinsky conducting, on Mar. 5. Additional New York City appearances are scheduled, in March for the French Relief, and, on April 25, a cello and piano sonata recital with Rudolf Firkusny, Czech pianist, at the Kaufmann Auditorium, Y.M.H.A. In addition to his regular 1945-46 season, American - Canadian Concerts & Artists will book Hubert for summer engagements during 1945.

Boston Grand Opera Company Announces Season

The Boston Grand Opera Company will present its second season at the Boston Opera House, Boston, Jan. 27 to Feb. 4. Operas scheduled thus far are Carmen, Traviata, Boheme, Tosca, Cavalleria Rusticana, Pagliacci, Faust, Tannhaeuser, Traviata and Aida. Artists engaged include Alexander Sved, Jennie Tourel, Leonora Corona, Armand Tokatyan, Michael Bartlett, Virginia Pemberton, John Dudley, Dorothy Kirsten, Angelo Pilotto, Eric Rowton, Robert Shilton, Elsa Zebransca, Miriem Stockton, Ivan Petroff, Elva Rita, Mario Cozzi, Francesca Perulli, Pasquale Ferrara, Jacqueline Caminita, Henry Cordy, Eduardo Rael, Michael Kazaras, Carlos Alexander. Conductors are William Spada, Thomas Phillip Martin, and Dr. Ernst Knoch, who will conduct Tannhaeuser in the opera's first Boston performance in some years. Newly acquired scenery is announced for the performances by Stanford Erwin, general manager.

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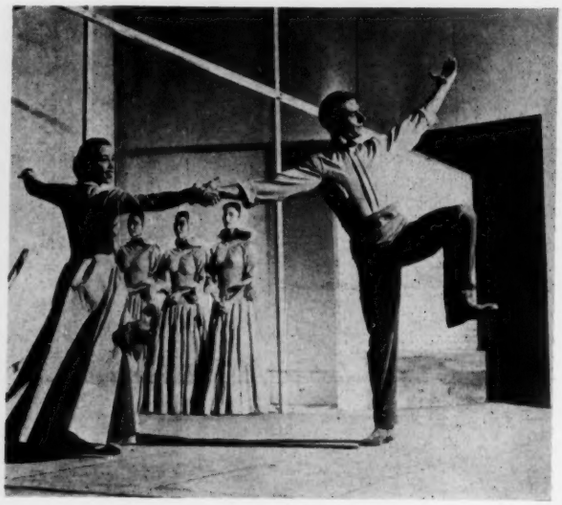
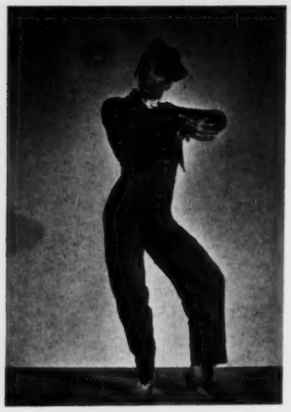


MARTHA GRAHAM AND COMPANY
in Appalachian Spring. (Photo, Arnold Eagle).

ARGENTINITA, JOSE GRECO AND PILAR LOPEZ,
left to right. (Photo by Alfredo Valente).



ARTHUR MAHONEY AND
(above) THALIA MARA,
appearing at N. Y. City
Centre, Feb. 11.

CARMEN AMAYA AND HER GYPSY TROUPE
(Photo by Boris Barclay).

LISAN
KAY
in Quest
for Color.

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The current exodus to Broadway by the serious dancers has made no dent in the list of attractions and solo artists available for concerts. A representative group appearing before the public today is pictured above, but it does not pretend to be complete, for that would be next to impossible.

Ballet Theatre continues on its merry way with its coast-to-coast tours and its Spring and Fall seasons at the "Met" in New York. With Antony Tudor as artistic director and S. Hurok presenting the company it naturally tops the list of ballet companies. Others in the field are Ballet Russe de Monte Carlo booked solidly from coast-to-coast every season by David Libidins, and the Ballet International, which, at the moment, may be in or out of the field. It is hard to tell. One thing definite is that the United States tour was cancelled. As for its season in Mexico, time will tell.

Martha Graham's three new works to music by Hindemith, Copland and Milhaud caused a mild sensation when they were presented at the Library of Congress in Washington for the first time earlier in the season. A New York concert is being planned for the near future and it will be followed by a tour. Argentinita, Pilar Lopez, Greco and Vargas, dance in and out of Ballet Theatre, with symphonies, and in concerts of their own. An evening at Carnegie Hall on Feb. 18 is on the agenda. Carmen Amaya, the dynamic gypsy, and her troupe, divide their time between concerts, films, night clubs and movie houses.

Rosario and Antonio, another Spanish troupe, are comparatively new to the concert field, having made their concert debut at Carnegie Hall last season. They have the reputation of being the highest paid dance team in the business, according to their personal representative, Marcel Ventura. With a small company, "The Kids," as they are affectionately called, are now concertizing under the direction of the Metropolitan Musical Bureau.

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Katherine Dunham has come a long way in the commercial world of entertainment since her initial New York appearance at the Windsor Theatre. From there she became a Broadway personality via Cabin in the Sky; then Hollywood shared in the use of her beauty and talents. During the past year she and her company have been seen in the major cities as a Hurok attraction, called Tropical Revue.

La Meri and her Natya Dancers are about the busiest people in New York City. In the Ethnologic Dance Centre, a studio-theatre of rare tradition (it was first Isadora Duncan's and then the home and studio of Ruth St. Denis), at least four programs a month are presented. Authentic dances of virtually all of the Pacific Islands, India, Spain,

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IVA KITCHELL

SIMONE MICHELLE
in one of her dance interpretations.

KATHERINE DUNHAM AND
VANOYE AIKENS IN L'AG'YA.
(Photo, Maurice Seymour).

MIRIAM WINSLOW

ROSARIO AND ANTONIO,
with their group.

PAULINE KONER

Mexico, South America and even American Indian are taught, costumed and performed. A visit to La Meri's studio is a "must" on anyone's list. In addition to the busy studio schedule, La Meri also finds time to fulfill lecture-demonstration and concert engagements with her group.

Arthur Mahoney and Thalia Mara recently appeared on the Students' Dance Recital Series and are now planning an uptown concert. In between time they are busy teaching aspiring dancers at their Carnegie Hall Studio of Dance Arts.

Iva Kitchell appeared at the Brooklyn Institute of Arts and Sciences on Jan. 13 and is scheduled for a performance in the McMillin Theatre of Columbia University later in the month. She had the fantastic sum of forty engagements in 1944, which is, to say the least, somewhat of a record for a solo concert. One doesn't need a crystal ball to see that the season 1945-46 is going to top the present record.

Among the other active soloists are Lisan Kay, who gives illustrated lectures, in addition to her concerts and teaching at the famous Carnegie Hall Studio 61 called Ballet Arts; Pauline Koner, who recently staged and appeared in a ballet at Roxy and is now preparing for a re-engagement on the Students' Dance Recital Series; Simone Michelle, who is also an accomplished musician, and one of the few dancers capable of composing her own music, this last year danced and taught in Denver. Chances are she will give a New York concert in the late Spring.

Miriam Winslow has been studying, dancing and teaching in South America for the last two years. We look forward to her return as she will undoubtedly have a great deal of rich and interesting native material to introduce to the United States.

Dance Reviews

Katherine Dunham and her Tropical Revue opened at the Century for a three-week engagement on Dec. 26. Among the numbers new to New York was L'Ag'ya, a full-length ballet in three scenes about the voodoo practices in Martinique, with music by Robert L. Sanders and a front curtain by Sebree. The story was by Katherine Dunham and she also danced the leading part. There were moments of interest, beauty, and intense drama, but somehow Miss Dunham's gift does not always lend itself to the larger choreographic forms. She should stick to the type of things she presented at the Windsor Theatre some years back. The Tropical Revue has neither the artistic integrity Dunham originally represented nor is it really good Broadway or Hollywood.

The company featuring Roger Ohardieno, Tommy Gomez, Talley Beatty, Claude Marchant, Lucille Ellis, Syvilla Fort, Lavinia Williams, Lawaune Ingram and the Dowdy Quartet is fine and does its best with the assigned material.

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Dance News

The Kamin Dance Gallery has just published a translation of Carlo Blasis' Elementary Treatise Upon the Theory and Practice of the Art of Dancing by Mary Stewart Evans. It is complete with a biographical sketch, foreword, and illustrations of the ballet positions. This translation is from the first edition of the Italian master's treatise, and to quote Mrs. Evans: "My aim has been to make a free translation, while preserving Blasis' style and the 19th cen-

(Please turn to Page 49)

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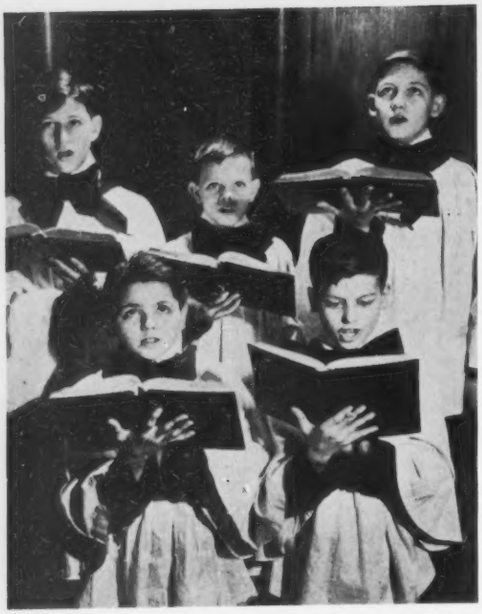
YOUNG CHORISTERS OF THE COLUMBUS, OHIO, BOYS CHOIR.

Angels on the Air From Columbus, Ohio.

If you want to hear the angels sing, tune in some Sunday evening on Mutual's network (WOR, 10:45 to 11 p. m. EWT) when the Columbus Boys Choir broadcasts. There may be the lovely strains of Arcadelt's Ave Maria or a special arrangement of a traditional English song, such as God Rest You Merry, Gentlemen, included in the program which usually comprises five selections. To listen to a choir of 72 boy sopranos, who weave choral patterns out of popular, classical and religious music, offers a musical treat that is not only unique on the air, but hauntingly beautiful.

Originating from Columbus, Ohio, the choir is directed by Herbert Huffman, who conceived the idea of a Columbus Boys Choir in 1939. As he worked with the first group of youngsters, he began to see the possibilities of a school for boys of musical aptitude from any section of the city. He promptly set to work and the result was the Columbus Boy Choir School to which future Schuberts or Haydns of Columbus, Ohio, below the eighth grade in school are admitted free by the try-out method. No tuition is charged. Musical ability is the only consideration, not race or creed; but only Columbus students are taken. Four years ago the school started with 48 boys, and now has 75. Today, 5 years later, the choir has won a national reputation and boasts the total of 55 graduates. The school is unusual for the reason it has no affiliations with religious institutions as a training unit for a particular church choir. The group is inter-denominational.

In addition to their frequent network appearances and a New York Town Hall concert, last year the boys acted as perhaps the youngest ambassadors of good will from the United States during a New York tour. By special request of the Office of Co-ordinator of Inter-American Affairs, they made a set of transcriptions for distribution in Latin-America.

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They are no different from other boys of their age, and, far from being sissies, they have a full sports program in addition to their regular curriculum. In the beginning the young singers resented wearing the traditional choir boy's costume. They dubbed them "little girls' clothes," but now they have grown used to them.

The school started without financial assistance. Huffman proposed the idea to a local high school principal and hired two teachers. For the first two years it was pretty tough going. The teachers went without pay and remained just because of faith. When Siegfried Hearst of NCAC heard them and became enthusiastic about their work, interest was really awakened. Now various clubs and manufacturers donate funds, while the Columbus Broad Street Presbyterian Church gives the school their home.

This year 33 new boys were admitted to the school. The usual number taken is 18. The students start their studies at 8:45 a. m. and leave at 3:30 p. m. Concert engagements are from Oct. 15 to Aug. 1. There is a full program of studies with an hour and a half rehearsals every day. The students are strongly imbued with pride in the school, and work with might and main to achieve a higher academic schedule than that of other schools.

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For three weeks in the summer of 1943, the choir attended the Chautauqua Music Festival, and 8,000 people heard the second concert which they gave there.

Huffman relates an amusing story about the choir, which proves that boys will be boys, no matter how angelic they look and sweetly carol. It seems there was a very popular boat that made daily trips across the lake at Chautauqua. The young singers showed an unusual interest in riding on it. Huffman could not understand why they enjoyed the jaunt but was curious to find out the reason for the continued enthusiasm day after day.

He had a mild shock when he discovered that it wasn't the ride that intrigued the boys but the impromptu recital which they gave for the passengers and the collection they took up at the end. Needless to say, this demonstration of embryo high finance was promptly nipped in the bud!

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Blue Network Offers $1000 In Prizes for Composers Clinic

The Blue Network has established a prize fund for $1,000 for compositions by young American composers, submitted to the National Composers Clinic meeting in August, 1945, at Colorado Springs, Colo., in the Fine Arts Center. An award of $400 is offered for the best orchestral work with $300 for second place. Compositions must play for at least four minutes, but not exceed eight minutes' playing time. A first prize of $200 is established for the best song with orchestral, piano or organ accompaniment. Second prize in this division will be $100. Under the terms of the award, the Blue Network retains the rights of all four winning works.

Members of the judging board in addition to Dr. Roy Harris, national director of the clinic include Dr. Artur Rodzinski, conductor of the New York Philharmonic-Symphony Society; Dimitri Mitropoulos, conductor of the Minneapolis Symphony, who has been heard this season on the Blue Network as guest conductor of the Boston Symphony; Eugene Goossens, conductor of the Cincinnati Symphony; Dr. Howard Hanson, director of the Eastman School of Music; Quincy Porter, dean of the New England Conservatory of Music, and Deems Taylor, American composer.

The personnel of the Clinic is headed by Dr. Roy Harris, composer in residence at Colorado College, who has been appointed director. Hans Rosenwald is secretary-treasurer, and the executive board consists of John Becker, Mrs. Lavina Black, Jacob Evanson, Irwin Fischer, Rudolph Ganz, Eugene Goossens, Bethuel Gross, Howard Hanson, Mrs. Roydon Keith, Hans Lange, Quincy Porter, William Revilli, Hans Rosenwald, Donald M. Swarthout and Howard Talley.

"Stars of the Future" New Ford-Sponsored Series

A new program, sponsored by the Ford Motor Co., Stars of the Future (Friday, WJZ 8 p. m. EWT) debuted on the air Dec. 8. Francis Greer, soprano; Lawrence Brooks, baritone, also master of ceremonies; along with Robert Russell Bennett, leader of the orchestra, and the chorus, make up the regulars of the weekly show. On each broadcast a guest artist is featured. On Dec. 29, Yehudi Menuhin was the artist spot-lighted, playing Mendelssohn's Rondo Capriccioso which was up to his usual high standard of performance. Greer and Brooks both have voices that are unusually effective for broadcasting, but their style was somewhat subdued when Brooks joined Miss Greer in a duet at the finale of a charming song, The Boy Next Door. The arrangement was anything but smooth, as was the dull and involved score of the Arkansas Traveller performed by the orchestra. The introductory build-up of this number was also far too long. The program closed with the 1st Act finale of Rose-Marie by the entire company. Miss Greer soloed with the somewhat hackneyed Indian Love Call but she sang it delightfully. Not a bad idea, having the sponsor plug at the end of the program.

"Behind the Microphone" is Absorbing Story about Radio

BEHIND THE MICROPHONE, by John J. Floherty (J. B. Lippincott) is an exceedingly interesting and comprehensive story about radio. From one standpoint the title is misleading, because actually it is a complete, up-to-the-minute history of radio, besides picturing activities behind the "mike," from the inception of Marconi's wireless in 1901. Mr. Floherty has the knack of writing factual material with dramatic impact, which has all the absorbing elements of fiction. The reader is taken behind the scenes with the earliest studio broadcasts. Highlighting chapters dwell on the intricacies of radio advertising and how sound effects are made. There is also practical advice on vocational opportunities in Radio as a career. As a matter of fact, bands, drama, announcers, commentators, auditions, "soap operas," engineering, spot news and quizzes are all discussed. The format is exceptionally attractive and plentifully sprinkled with excellent photographs especially taken for the book by the author. If you have any interest or curiosity at all concerning Radio this book should be a "must" on your reading list.

RADIO NOTE BOOK

Brig. Gen. David Sarnoff, on military leave as president of RCA, and chairman of the board of NBC, discussed the progress of radio since its inception as a public service on NBC's Army Hour, as opening gun of Radio's 25th anniversary celebration. . . . Fritz Kreisler made his 3rd radio appearance on NBC's Telephone Hour, Jan. 1. . . . Regina Resnik, new Met star, was guest on WABC's Lyn Murray's show, Jan. 1. . . . Jimmy Carroll, who "subbed" on the Texaco Star Theatre recently when Melton had a cold, took over Morton Downey's spot on WJZ's Songs From Morton Downey, Jan. 2, Downey is doing a USO job overseas. . . . Soprano Jean Tennyson, Kurt Baum and Robert Weede were soloists on CBS's Great Moments in Music, Jan. 3. . . . Heitor Villa-Lobos, Brazilian composer, conducted the Columbia Symphony in a program of his works on CBS's Invitation to Music, Jan. 3. . . . Music by Gershwin and Wagner was featured when Fabien Sevitzky conducted the Indianapolis Symphony in 2nd appearance on Orchestras of Nation aired on NBC, Jan. 6. . . . Marjorie Lawrence appeared with Donald Voorhees and the Bell Symphony on NBC's Telephone Hour, Jan. 8. . . . Estelle Liebling Musical was heard over WNYC, Jan. 5, with Rebecca Finn, coloratura and Emily Kaltor, contralto. . . . Joseph Fuchs, well known concert violinist, is guest soloist for the month of January on WQXR's America's Artist Series each Saturday, debuting brilliantly on Jan. 6. . . . The Detroit Symphony Orchestra expanded its half-hour Saturday broadcasts to an hour, beginning Jan. 6, Conductor Karl Krueger's aim being to bring good music to the greatest number of listeners possible. . . . Fritz Reiner was guest conductor with the Cleveland Orchestra, Jan. 7. . . . Dorothy Maynor and Tommy Dorsey, trombonist, appeared on Music America Loves Best and Norman Cordon starred on The Met Opera Broadcast the same day. . . . Mimi Benzell and Morton Bowe, new Met singers, featured on Met Opera USA, Jan. 9. . . . Berlioz-Sibelius program selected by Serge Koussevitzky for 2nd series of 5 concert broadcasts over WJZ from Hunter College New York City by Boston Symphony Jan. 13. . . . Pelléas et Mélisande was 7th Met Opera broadcast on Jan. 13. Martial Singher, Bidu Sayao, Lawrence Tibbett, Alexander Kipnis and Margaret Harshaw in name roles. . . .

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GALLO: Touring Opera Genius

FORTUNE GALLO, impresario of the San Carlo Opera Company. (Leon Elzin Photo).

Fortune Gallo, the genius of the San Carlo Opera Company, the world's most famous touring opera aggregation, is a short, quiet, soft-spoken, modest-looking man, but don't let that mislead you for a minute. Beneath that imperturbable mien is hidden an inexhaustible capacity for hard work. Without it, Gallo wouldn't be Gallo, nor the San Carlo organization in existence.

It is a real man-sized job to take a grand opera troupe on tour every season and make it pay. But for Gallo it seems the most natural and logical thing in the world. This is the more remarkable because it is a one-man job, with no advisory board, no directorate, no box-office subscribers, no guarantors —and no deficits. He literally toils 20 hours a day, supervising every detail and makes grand opera, and good opera, pay.

The headquarters of the San Carlo are high in a building overlooking Broadway. During the season, if Gallo is not on tour with the company, which is seldom, you will find him sitting in his private office in his shirt sleeves, likely as not, with a beret at a rakish angle on his head. Sitting before his desk, stacked high with a bewildering mass of papers, photos and sketches of costumes and scenery, he will be answering one of the two phones, while another call waits. In between, he will carry on a conversation with a caller.

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From an unknown youth without friends or capital to an internationally known impresario, the walls of whose offices are covered with personal testimonials from Kings and Presidents, is a far cry. But the work that Fortune Gallo has done warrants all this.

With the inauguration this year of the San Carlo's 33rd nation-wide season, Gallo continues to prove his faith in the democratization of opera in America. Pioneering in this field, he has by actual performance proved that good opera for the masses is both possible and profitable. He did this by presenting opera of solid artistic worth at prices within the reach of all music-lovers. Making two fortunes in a business, that in other hands might at times have found it necessary to have financial aid, is something of a miracle in itself. His company has toured back and forth across the United States, Canada and Central America, until a diagram of his travels resembles nothing so much as a gigantic jumbled cobweb over the map of North America.

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Gallo—just plain Gallo, not yet the impresario—landed in this country at the age of 15 with just 12 cents in his jeans. (His introduction to crap shooting, a sport unknown in Italy, on the boat that brought him from Europe, had been no academic experience.) But that was all that was left of the stake provided by his family to start life in America. A week later he was working in an Italian bank and 25 years later was a director of Giannini's Bancamerica!

American musical circles began to hear of him at about 1900. From Torremaggiore, near Gallo's birthplace, had come the Banda Rosa, a dashing aggregation of red-coated musicians. But the Italian wage contracts were written in lire. These didn't translate well into the higher living expenses of New York City. Channing Ellery was called in, a cultured, wealthy music patron, who knew what to do in an emergency. He reorganized the band and summoned from Italy a new director, one Rivele, who of all persons, proved to have been Gallo's former piano teacher! Gallo was at the dock. Ellery was there, too. He liked Gallo and promptly made him Rivele's assistant.

Many players who have since become famous instrumentalists in the Metropolitan Opera, the Philharmonic and other orchestras were members of Ellery's band, as it was soon known—Creatore among them. Eventually Gallo managed Creatore's band, along with Ellery's, in which he soon became partner. This was in 1910.

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Meantime the opera bug had bitten. It's a complicated story; how an Italian opera company had gone to Bogota, Colombia, and then to the Pacific Coast of our country, only to hit the rocks in St. Louis. Gallo unsnarled the tangle, but to finance this venture he secured an advance guarantee in California for an eight weeks' season. But what a season! There is heart-break in the business, too.

Then, late in 1911, Gallo organized the Pacific Coast Metropolitan Opera Company, with an innovation in the use of local singers for the chorus and small roles. Some of the principals engaged later became noted stars. And, as a prize, Ruggiero Leoncavallo, composer of Pagliacci, was brought from Italy as a headline-getting guest conductor. This venture lost $10,000.

But the opera troupe had awakened interest. Critics and patrons liked Gallo's good opera values. Next he took a company to the Antipodes. With the $25,000 profit he paid his bills and opened another opera season in New York, followed by a 30 weeks' tour. This was in 1912-13. The San Carlo Company had come into existence. With friends all along the road, bookings were easy, and in 1914 even Canada was invaded.

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Gallo had his first really big New York season at the 44th Street Theatre in 1914. In 1920 Hammerstein's Manhattan Opera House in New York was taken over for the series. At the same time he presented Anna Pavlowa and her Ballet Russe, touring then under his management. That season alone he made $200,000. Once again the copybook story of industry begetting success was enacted.

Gallo's next step was to lease the immense former Century Theatre, facing Central Park, for his season in New York. He managed an engagement in Cuba in 1923 with such artists as Bori, Martinelli, Schipa, Ruffo and Bonelli. He also built a New York theatre, named for himself. An English Opera Company was sent on the road. That year he presented the late Eleanora Duse, famous Italian tragedienne, and was decorated for the third time by the King of Italy.

In 1930 Gallo made Pagliacci, said to be the only full length sound film production of grand opera to date. "Opera in films at low prices," he observes, "is a coming amusement." And he really should know.

But for all his experience, Fortune Gallo has a thing or two to learn. When he telephones a business office at 6:30 p. m. and gets no answer, he is still surprised. Not long ago a friend of his called him at one o'clock in the morning at his apartment. A famous tenor was waiting to confer with him.

"I'll see you here tomorrow," the fast-moving impresario replied.

"I'm flying to Milwaukee early this morning, but I shall be back in plenty of time."

W. T.

Toscanini to Lead Benefit

Toscanini will conduct the NBC Symphony in a special concert for the benefit of the National Foundation for Infantile Paralysis, at Carnegie Hall on Feb. 19. Vladimir Horowitz, pianist, will be the soloist in the Beethoven "Emperor" Concerto.

Ormandy Leads NBC Symphony In Holiday Offerings

A Christmas atmosphere was created in Studio 8 H, Radio City, with a lighted tree and garlands of green for the first of Eugene Ormandy's four consecutive appearances as director of the NBC Orchestra, presented by the General Motors Symphony of the Air, Sunday, Dec. 24, (NBC. 5:00 to 6:00 p. m. EWT). For good measure, the President's Christmas message was broadcast during the intermission.

The high spot of the program was Joseph Laderoute's singing of the scene from The Flight Into Egypt from Berlioz's Childhood of Christ, which depicts the Holy Family resting by the wayside. His performance was distinguished, not only for the beautiful lyric quality of tone, but for style, deep feeling and reverent interpretation of the work.

Mr. Ormandy opened the program with his arrangement of a Bach Sinfonia in three movements and the second half was devoted to Stravinsky's Firebird Suite. From the complete coordination and performance of the orchestra under Mr. Ormandy, they could have been playing under his direction for years. All in all it was an impressive concert in program balance and musical effectiveness.

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FINDING THE LINK BETWEEN SYMPHONY, FILM AND RADIO

By DR. HENRY W. LEVINGER

It happened about thirty years ago that a young man arrived in this city, rather bewildered and afraid. But he made up his mind that he would conquer the new territory, and be a success. His name was Erno Rapee, born near the turn of the century in Hungary, and graduated from the Budapest Conservatory, whence he had emerged as a brilliant piano virtuoso. After an assistant conductorship at the Dresden Opera, he followed the pianistic career and even played his own piano concerto with the Vienna Philharmonic Orchestra.

Rapee's first job in New York was as the conductor of the productions of William Morris and Henry W. Savage. However, the challenge which presented itself to the young musician and upon which he pondered much, was how to bring the best music to the masses. This, at a time when radio did not exist, was an undertaking demanding real imagination. But Rapee did not give up, and when in 1916 he was called as conductor of New York's Rialto Theatre, he decided to use this platform to pursue his aim. The huge audiences which filled the Rialto Theatre each day got a taste of the methods which Rapee used successfully for many years to come. Five times a day he and his orchestra played masterpieces of the musical literature, and thereby acquainted many more people with them than was possible in all the concert halls of America during that period.

In 1918, Rapee became conductor at the Rivoli Theatre, and in 1920 changed to the Capitol Theatre, then just erected in New York. There, with a still larger orchestra and many soloists, he entertained movie-goers with movements of symphonies, with tone poems, concertos, and symphonic overtures. It was here that he played Richard Strauss's Till Eulenspiegel five times a day, and later the same composer's Heldenleben (1920).

In 1923 he was engaged as both conductor and managing director of the large Fox theatre in Philadelphia, where along with motion pictures, stage shows, and outstanding orchestral music, he introduced the Quaker City movie-goers to Percy Grainger and other renowned solo artists.

From 1924 to 1927, Rapee toured Europe as guest conductor in Berlin, Vienna, Budapest, and was music director of the UFA Film Company of Germany, where in its nation-wide chain of theatres he presented motion-picture house programs in the American way. He introduced American style shows and symphonic jazz to the continent.

During all this time and thereafter, Rapee was busily scoring and writing special music for motion pictures, which was uniformly successful. In 1927 he returned to America and Broadway, for the opening of the Roxy Theatre in New York. As music director there, he played even more pretentious programs, both to audiences in the theatre and via weekly symphonic radio broadcasts heard by legions of music lovers from coast to coast.

With the advent of sound in films, Rapee turned from the actual theatre to the screen itself, composing scores for talking pictures, among which were What Price Glory, Seventh Heaven, and Four Sons. In 1930 he was appointed general music director for Warner Brothers and First National Pictures, in California. After almost a year there, he returned to Broadway for more Roxy Theatre stage show music and broadcasts.

Introduced Many Works

In 1931 he joined the National Broadcasting Company as general music director, actively supervising, in addition to other radio duties, such important commercial broadcasts as those sponsored by General Motors, General Electric, and others.

In 1932 he became guest conductor of the Philadelphia Orchestra at the Robin Hood Dell for two summer seasons. Also in 1932 he was appointed chief musical director for Radio City Music Hall, where ever since he has, on a still larger and more elaborate scale than before, continued to bring the best in music to America's millions. Some works he performed there were Ravel's La Valse, The Three Cornered Hat by De Falla, Respighi's Pines of Rome, and Shostakovich's The Bolt. Audience response, despite the modernity of the music, was highly enthusiastic. Another important innovation was the performance of a short version of Puccini's Madam Butterfly, and a complete performance of Pagliacci.

Almost nobody in this country has done as much for the appreciation of music as Erno Rapee. And almost no one has had so much influence in the development of musicians. If one considers that Emanuel List, celebrated basso at the Metropolitan Opera, had his first appearance with Rapee at the Rivoli Theatre in 1918, and that Desire Defrere, now stage director of the Metropolitan, and then a basso, sang with Rapee at the Capitol, and that other Metropolitan stars like James Melton, Jan Peerce and Robert Weede were first heard under the baton of Rapee at the Roxy and the Music Hall, it can be seen how far-reaching the influence of this man has been in preparing the field for a whole generation of musicians. Even more impressive is the fact that Eugene Ormandy, now musical director of the Philadelphia Orchestra, did his first conducting when Rapee took him out of the violin section of his Capitol Symphony Orchestra; and that Frank Black, conductor of the NBC orchestra, had his first baton experience as a substitute for Rapee while he was in Philadelphia in 1923.

However, not only people who have already arrived and are national figures in the music world, but also some who will be stars of the future got their chance through Rapee. To mention only a few: the singers Edwina Eustis and Selma Kaye, the former now with the USO in India, the other now with the Chicago Opera; the young fiddler, Ossy Renardy, now in the services.

Music Hall Broadcasts

Another activity which Rapee started and pursued for ten years was the radio broadcast called The Music Hall of the Air. He had previously been on the air with the Roxy Symphony, and in 1929 his program was voted the most popular in a radio poll, and he was voted the most popular symphonic conductor. In 1929, the Evening Telegram radio poll gave his symphonic programs the first rating, whereas the New York Philharmonic Orchestra found itself in sixteenth place. With the Music Hall of the Air, Rapee created another innovation by devoting a series of broadcasts to the cyclic performance of the works of such composers as Beethoven, Brahms, and Sibelius, of whom he performed the whole symphonic output; also Mahler's symphonies (including the Song of the Earth), climaxed by a performance of the Eighth, or Symphony of a Thousand. This was simultaneously broadcast and given before an audience of 3,500, at the Center Theatre in Rockefeller Center. Heard for the first time in twenty-five years, the performance of the gigantic work called forth wide and enthusiastic acclaim from concert goers and critics. To Rapee, it brought the honor of being awarded the Mahler medal.

ERNO RAPEE

The Music Hall of the Air also did first radio performances of such works as Kodaly's Te Deum and Psalmus Hungaricus, and works by Mahler, Shostakovich, and Mohaupt.

Active As Guest Conductor

Aside from this almost inhuman amount of work, Rapee still finds time to be guest conductor with almost all of the important major symphonic orchestras of the United States: Philadelphia, Baltimore, Cincinnati, St. Louis, Chicago, Minneapolis, Los Angeles, San Francisco, and Washington.

It is clear that such achievements must be based on very tangible qualities. Here they are: Erno Rapee is a first-rate musician. He masters his trade and all its technical requirements. He not only knows what a musician generally knows, but there is no problem in technical details, as bowing, phrasing, etc., which he cannot answer. In addition, he has the ideal combination of a European background and intimate knowledge of the American musical scene. He has witnessed the growth of Gershwin, experienced all details in the development of jazz, and in general senses keenly what is demanded in this country. He is a supreme showman, not only as far as his own presentation is concerned but also with regard to the material he has to perform.

And last but not least, he likes his work and he likes the people with whom he works: the musicians. This was what induced him, in 1930 to conduct the memorable benefit concert held by unemployed musicians, in which he conducted an orchestra of 200 players, and a group of concert and operatic stars.

Erno Rapee has over the years made Americans more music-conscious, and by stimulating their appreciation made them demand more good music. In consequence, America has more orchestras today, while there were only a few at the time Rapee started on his meteoric rise.

As a result, hundreds and hundreds of musicians have found steady employment. Is it therefore not justifiable to say that the man who brought music to millions, has also brought millions to music?

NORINA GRECO

SOPRANO

"La Tosca" will be "La Greco" for many people in Los Angeles after last night's performance of the National Grand Opera Company at the Philharmonic Auditorium. Norina Greco's impassioned acting and singing were something to remember. She is a beautiful woman, her voice in aria or speech is full of dark foreboding one moment and the joy of a great love the next. She is a small figure in a long-trained gown of the Empire period when one compares her to the famous Toscas of yesterday. But she rose to towering proportions as she climaxed an evening of dramatic song with the heart-rending "Vissi d'Arte."
—Isabel Morse Jones in Los Angeles Times, July 28, 1944

Mme. Greco rose to hitherto unrealized heights as Floria Tosca, both her vocalization and tragic characterization showing finesse.
—Florence Lawrence in Los Angeles Examiner, July 28, 1944

The taxing part of Violetta was played and sung exquisitely by Norina Greco. Miss Greco possesses a rich, luscious voice which she uses with excellent control. While her florid passages and many high notes were sung clearly and with utter freedom, her tones were velvety and soothing in their middle register. She was equal to the tasks set before her also from a dramatic point of view and the strength of her voice enabled her to sing with spirit and abandon. We also marvelled at her versatility; she was convincingly gay and pleasure-loving when necessary and morose, dejected and reflexive when so required. Her performance of Violetta was ideal throughout. *—Walter E. Buszin in Fort Wayne Journal-Gazette, Oct. 9, 1944*

Miss Greco made a stunning stage appearance and proved herself a splendid actress. Her every gesture and movement was impelling. She truly triumphed in a difficult role and was accorded thunderous applause. *Springfield, Ohio, Oct. 12, 1944*

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*In Minneapolis when Casadesus was soloist, Mitropoulos also played Casadesus' suite for orchestra: "Ballet for the Birth of a Dauphine."

Photo by Fonssagrives

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STEINWAY PIANO

USO LOG: ARTISTS IN MANY APPEARANCES IN U. S.

Not all the important work in entertaining the service man and woman is done in overseas theatres. Some of the most rewarding musical events are those held in army camps and naval stations throughout the United States. The Victory Circuit presents full-sized musical and variety revues, dramas and concerts to some 640 of these establishments, 2,182 performers having toured in 75 units. The Blue Circuit offers smaller companies to about 1,500 Army and Navy installations, 1,407 troupers in 94 units having appeared. The Hospital Circuit gives programs in auditoriums and wards of all Army and Navy general convalescent hospitals in the U. S., 13 units with 273 artists having "serviced" it.

Notables Appear

Here are some music events which represent just a few of the many programs being given by noted artists for the Concert Division of USO-Camp Shows, Inc., under the direction of G. A. Baldini:

Josef Hofmann, pianist, will give a volunteer concert under the auspices of USO-Camp Shows on Jan. 20, for patients of the AAF Convalescent Hospital, Fort Logan, Colo.

USO-Camp Shows presented Zinka Milanov and Igor Gorin in a volunteer joint recital at the U. S. Naval Training Station (WR), The Bronx, on Jan. 6.

Alec Templeton appeared as soloist with the Camp Shanks Symphony on Jan. 12 in a volunteer performance scheduled by the USO-Camp Shows organization.

Mischa Elman returned to Halloran Hospital, on Staten Island, N. Y., on Dec. 26 to entertain convalescent servicemen with a full concert program in the Auditorium. The violinist also played in the different wards.

Servicemen just returned from overseas heard a program by Joseph Schuster, cellist, on Dec. 22 at Mitchell Field, N. Y.

Ethel Bartlett and Rae Robertson, duo-pianists, gave a concert under the auspices of USO-Camp Shows at the U. S. Naval Training Station (WR), Bronx, N. Y., on Dec. 30. They also will give a volunteer performance on March 6 for personnel of the Potomac River Naval Command, Washington, D. C.

Can Do Without "Corn"

Dear Sirs:

I am writing to you in connection with USO Camp Show No. 223. It was good. As a matter of fact, it was the best USO show I've ever seen over here or back in the States and I've seen quite a few.

Back in the States I was greatly interested in classical music, but since I've been in the Army it was just another thing I put away. When I realized the type of show it was, my first thought was "How dare they show this to men overseas?"

I'll admit I was looking for something hot. I wanted entertainment after a long day on the line. But when the clear tone of the music, the quality of the performers came home to me it was like waking up out of a long period of unconsciousness. It's been so long since I've heard any good music it made me suddenly homesick. It was a real treat. I can't thank you enough for the show.

If you are wondering whether this type of music appeals to soldiers and whether you should send more like this, my answer would be an emphatic "YES."

You needn't worry about the jitterbugs pooh-poohing it. As long as it's clear, pleasant, and sung or played by good musicians, and the program never gets too heavy, I really believe it will be appreciated much more than the general type of shows that are sometimes corny and hammy.

Sincerely,

EVERETT JENNINGS

DOWN THE SOUTH AMERICAN WAY.

Jean Clair Sandbank (center), 11-year-old violinist, with William Urai, her teacher (left), and Claudio Santoro, composer, following a recital by the young artist at the Press Auditorium, Rio de Janeiro, under the auspices of the Brazilian Press Association. Her program included the Prelude from Mr. Santoro's Sonata for Violin and arrangements by Mr. Urai of Pergolesi, Veracini, Mazas and Mignone compositions, as well as Mozart, Vivaldi-Nachez and Marius Livo pieces. Mr. Santoro won honorable mention in the recent Inter-American Chamber Music Contest in Washington. (Photo by Carlos, Rio de Janeiro).

BOSTON

By JULES WOLFFERS

BOSTON.—It took no more than the two-week stay of Dimitri Mitropoulos to convince the Boston Symphony audiences that here is a musical personality of the first order. The usually blasé Boston press gave almost fulsome notice to the remarkable results achieved by the energetic Greek conductor. Not that the Minneapolis leader is any stranger here—he made his American debut, if memory serves, in Boston in 1936, being recalled in 1937. But his reception here this season surpassed even the success of his earlier visits. During his fortnight tenure he conducted six programs—two pairs of the regular subscription series, a concert at Sanders Theatre in Cambridge and the second program of the new Sunday afternoon series. The lists, in general, favored the Romantics, and "modern" works.

Novelty and Revival

The tenth pair of concerts included Mozart's Magic Flute Overture; the first performance at these concerts of Ernst Krenek's Variations on a North Carolina Folk Song, I Wonder as I Wander, Op. 94; the first performances at these concerts of the 130-year-old Second Symphony by Schubert; and the Vaughan Williams "London" Symphony.

Regarding the Schubert, John N. Burk's excellent program notes reprint Lawrence Gilman's lament that the earlier Schubert Symphonies are so rarely played. Mr. Burk evidently agrees, since he adds: "Boston is unfortunately not exempt from this reproach. The present performances of Schubert's Second Symphony are very likely the first in this city." In a footnote, he adds that the First and Third have not been played by the Symphony, the Fourth and Fifth not since 1928, and the Sixth not since 1886. Of course, it all depends on the point of view. From the standpoint of the musicologist or the earnest music student it is most interesting to hear any works that trace an important composer's style and development. But if we are never to thin out any great composer's music, if we are to play all works of all first-class writers, we will need 100 concerts a season merely to hear the finest masterpieces very occasionally. The truth is that with the two great exceptions, Schubert's Symphonies have little more than an academic interest. No conductor should be reproached for exercising selective judgment: it is his right, even his duty, to do so.

Krenek's Score Reheard

The writer of this column heard Krenek's Variations some time ago over the air when it made a very disagreeable impression. While the majority of the audiences at this hearing were puzzled by the work, this writer found his opinion undergoing a startling change. What before seemed obscure now became clear and luminous. Perhaps it was the splendid interpretation under Mitropoulos that brought out the work's real value, validity, and pure beauty. The London Symphony also was magnificently done.

With the Sunday Series concert, which in addition to the Williams and Mozart works contained a Suite of Three Piano Pieces by Chopin, orchestrated by Rogal Lewitzky and Falla's Dances from The Three-cornered Hat, Dr. Mitropoulos ended his brief but most enjoyable stay. Few there are who will not wish him to come again soon.

There has been a comparative lull in the list of other recitals and concerts. Much fine Christmas music was performed at various metropolitan Boston churches and there were a few free programs at the Gardner Museum and the Boston Public Library.

Paul Cherkassky, Boston conductor and violinist, was soloist at the Philharmonic concert in Salem, Mass., where he was enthusiastically received.

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"Tops in his field."
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"Mr. Primrose was terrific."
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VICTOR RECORDS

METROPOLITAN OPERA

(*Continued from Page 9*)

ing. Nicola Moscona (Basilio) did not quite project all the eccentric comedy called for in the part. Outstandingly satisfactory in smaller roles were Mack Harrell, Doris Doe and Richard Manning. Pelletier's conducting was authoritative and atmospheric, but, despite him, his players sometimes overpowered the singers. L. L.

Conner as Marguerite

Faust, on Dec. 29, offered Nadine Conner s first Metropolitan portrayal of Marguerite, and a capacity house was on hand to applaud her success, for success it was indeed. The young soprano had performed the role previously in her native Los Angeles, therefore she was not risking a new departure. Her experience showed in everything she did. While the music occasionally required slightly more tonal volume and brilliancy than Miss Connor possesses, nevertheless her every measure was sung with ease, charm, and clarity, and before all things, with complete understanding of style and mood. Slim, maidenly in appearance and behavior, she gave a convincing portrayal romantically and dramatically. Martha Lipton repeated her excellent presentation of Siebel. Pinza was again the Evil One, and Jobin once more took the title role. Leonard Warren did a remarkably striking contribution as Valentin, with voice beautifully modulated and every note and word made eloquent. Doris Doe gave a highly intelligent version of Marthe. John Baker was Wagner. Pelletier found authentic tempi and moderate dynamics in his conducting. L. L.

A Spotty Il Trovatore

Il Trovatore, on Dec. 30, was a peculiar mixture of good and inept singing and acting. Stella Roman in many of her scenes showed the full lustre and beautiful clarity of her fine voice. At moments she was handicapped by disagreement with Pietro Cimara's ideas of tempo and tradition, which naturally, threw her vocal line somewhat askew. There was a feeling throughout the performance that the singers had perhaps become accustomed to a more lenient beat and that Mr. Cimara's attempt to establish his own precision was disturbing to their rhythmic utterance. Kurt Baum as Manrico made a graceful troubadour, with ringing high notes which apparently atoned for some flat singing. Francisco Valentino was histrionically an excellent Count di Luna and offered beautiful vocalism in the Tempest of the Heart aria. Azucena, as characterized by Margaret Harshaw, was a dramatically effective figure. Miss Harshaw's voice is a fine one and has colorful potentialities. A slightly faster pacing of the Stride la Vampa and less edge in the tonal quality of her middle voice would make her portrayal definitely first class. Choral effects were stirring. All in all, the old masterpiece emerged with its dramatic and musical appeal unimpaired. M. C.

Aida With Castagna

The performance of Aida, Jan. 1, was a feast of voices. Zinka Milanov together with Bruna Castagna headed the cast, which employed in addition Kurt Baum, Ezio Pinza, Richard Bonelli, and Osie Hawkins. Everyone was pleased to have Bruna Castagna come back, and her Amneris was something to be remembered in tone and action. Zinka Milanov gave vocal warmth and technical perfection to her music. Baum was a stirring Radames, and his Celeste Aida as well as his duet in the Nile act were brilliant high points in the performance. Richard Bonelli, as Amonasro, not only sang but acted the part magnificently. Pinza gave Ramfis vocal and histrionic authority.

The cast was completed by Osie Hawkins as The King, Richard Manning as Messenger, and Thelma Votipka as Priestess. Emil Cooper conducted with sense for the dramatic possibilities of the score, and with devoted help from chorus and orchestra. H.W.L.

Warren as Rigoletto

Rigoletto on Jan. 3 brought Leonard Warren in the title role, with Bruno Landi substituting for Charles Kullman, and Nicola Moscona replacing Virgilio Lazzari, indisposed. Mr. Warren's portrayal was designedly dramatic, with some rather obvious emotional gestures. His best work was in the third act scene with the courtiers and in the following tender duet with Gilda. Josephine Antoine as Gilda sang fluently and with good style. In Caro Nome, she was wise in omitting the interpolated extremes *in alt*, although the audience was visibly disappointed in not hearing the falsetto squeaks to which they have become accustomed in this role. Miss Antoine was over-elaborately costumed for a simple teen-age girl of obscure social position. Bruno Landi sang valiantly as the philandering Duke. The other parts were satisfactorily filled. Cesare Sodero conducted a somewhat sluggish orchestral accompaniment. M. C.

Pelléas Delights

Pelléas and Mélisande, most subtle and gossamer of all operas musically, and yet filled with flaming human passion so far as its characters are concerned, returned to the repertoire Jan. 4, presented before a large and palpitant audience. Time was when the Maeterlinck-Debussy masterpiece drew only a sparse gathering of aesthetes and sophisticates, but now a much wider circle has palpably reached understanding of the symbolic story and shadowy music. The work as a whole retains all its originality and charm.

The main personages were cast as in the production of last season, with Sayao and Singher as the fateful lovers, Tibbett as the jealous husband Golaud, and Kipnis as the gentle patriarch Arkel. Again Emil Cooper conducted. Margaret Harshaw did the role of maid Genevieve, Lillian Raymondi was the child Yniold, and Lorenzo Alvary enacted the Physician.

The singular appeal of the opera exerted its full effect in this performance. Sayao is the same lovely Melisande as before, girlish, tender, with all the elusive suggestiveness of the mysterious princess whose identity is never revealed. She sang with beauty and eloquence. Singher repeated his fine achievement of Pelléas, outstanding vocally and in action. It is his best role at the Metropolitan. Tibbett's admirably tempered art shone with tones of round quality and emotional incisiveness, and an impersonation that gave a perfectly nuanced picture of the baffled husband tortured into murderous frenzy. Kipnis is ideal as the pitying Arkel, his voice tenderly sympathetic, blended with penetrative treatment of the text. Cooper gave delicate touch, undulating flow and deep poetical accents to his reading of this marvelous music. It was conducting of the most significant kind. The Défrère stage-management and the production as a whole are brilliantly to the credit of the Metropolitan. L. L.

Metropolitan Revives Meistersinger

Meistersinger returned to the Metropolitan on Jan. 12, with Kullman as Walther, Janssen as Hans Sachs, Gerhard Pechner as Beckmesser and Eleanor Steber as Eva. Review, Feb. 1.

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"SUPERB STYLE" —Virgil Thomson, N. Y. Herald Tribune, Feb. 15, 1944

"EXTRAORDINARILY SKILLFUL" —A. Berger, N. Y. Sun, Mar. 18, 1944

"BRILLIANT FORM–SOLID MUSICIANSHIP"
—Noel Straus, N. Y. Times, Mar. 18, 1944

"KAUFMAN TOPS IN RECITAL" —N. Y. World-Telegram, Mar. 18, 1944

"A MATURE AND INTELLIGENT MUSICIAN"
—Henry Simon, PM, Mar. 18, 1944

"VITALITY AND WARMTH"
—Grena Bennett, N. Y. Journal-American, Feb. 15, 1944

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COLUMBIA MASTERWORKS RECORDS

SOLOIST ON CBS' "INVITATION TO MUSIC" 11:30 P.M. EWT—MARCH 21, 1945

MARKS LEVINE, *Director,* *Concert Division*
NATIONAL CONCERT and ARTISTS CORPORATION
711 FIFTH AVENUE NEW YORK 22, N. Y.
ALFRED H. MORTON, *President*

THE MUSICAL PARADE

By THE STAFF

Opera Parties.

Celebrating the New Year (as well as the many sold-out houses) the Metropolitan Opera executives gave a little gala for the press on Dec. 30, with the upstairs buffet as the scene of the generous libations. Noted in the lively gathering were Mrs. August Belmont, George A. Sloane, Edward Johnson, Margaret Carson, Earle Lewis, Frank St. Leger, John Erskine, Lucrezia Bori, Leonard Liebling, Oscar Thompson, Brig. Gen. David Sarnoff, Irving Kolodin (in uniform), Grena Bennett, Mrs. Elmer Davis and her daughter, Henry Souvaine.

At its Waldorf-Astoria luncheon, attended by 1,200, the Metropolitan Opera Guild had as its guest of honor, Dr. Walter Damrosch, Fritzi Scheff, Leon Rothier, Frieda Hempel, and Lucrezia Bori, all formerly connected musically with the Metropolitan. Mrs. August Belmont, president of the Guild, was mistress of ceremonies. Licia Albanese sang, and Edward Johnson introduced two new young members of the Opera company, Florence Kirk and Hugh Thompson. Also there was a short orchestral program by service men from Halloran, St. Albans and Mason General Hospitals, using instruments collected and repaired by the Guild and distributed through the Red Cross . . .

Cello Celebration.

Following his Town Hall recital on Jan. 9, which featured the tenth anniversary of his American debut, Joseph and Mrs. Schuster invited a host of glamorous friends to their new Fifth Avenue home for a snack and sips. Everybody fêted Joseph for his fine playing, and extended congratulations also to him and Mrs. Schuster for the recent birth of their baby boy. Delectable Russian refreshments furnished the gustatory feature of the party, some of them cooked by no one less than the versatile host.

Musical Bequest.

Carrying out a last wish of her soldier-son, a Columbus, O., mother has presented $1,000 to Ohio State University for the advancement of choral music. The son was Lt. Richard R. DeSelm, killed in Italy, while leading his infantrymen to action in the Florence area. The mother is Mrs. Helen DeSelm, for 15 years librarian in the geology library at Ohio State. The DeSelm Fellowship will go each year to the male student best qualified to join the symphonic choir. Mrs. DeSelm also has arranged to give her son's extensive choral library to the University's department of music.

Heard and Noted.

If you object to hearing piano classics "swung," stay away from Dorothy Donegan's act at the Majestic; she does it with real skill

Dorothy Kilgallen gossips in the Journal American that the Metropolitan Opera execs have forbidden Patrice Munsel to go to night clubs, as patrons at the Stork had complained about "a child like that being out so late." . . . Lily Pons, according to the Daily News, is touring the Burma-India-China circuit, dressed in GI handouts, because she lost her luggage between planes somewhere in those lands . . . The three piano-playing Drozdoffs—Vladimir, Nathalie and Paul—were entertained as guests of honor at a reception given for them at the Hotel Ambassador by Mr. and Mrs. Stanhope Foster . . . Vanni-Marcoux, former baritone of the Chicago Opera, is safe in Paris, and writes cheerful letters to American friends despite the food and other hardships there.

Tonal Tattling.

Prokofieff has finished his Fifth Symphony . . . Villa-Lobos promises to write a harmonica concerto for Larry Adler . . . Vladimir Horowitz has made a concert transcription for piano of Sousa's immortal march, Stars and Stripes Forever . . . Edward O'Gorman, former music critic of The Post, now is master of an 85-foot tug, doing war work in the Mediterranean area . . . All of us are happy over Lawrence Tibbett's engagement to sing on the Hit Parade permanently . . . Enrico Caruso, Jr., is tenoring at night clubs in various cities, his tour having opened in Buffalo, Jan. 8 . . . The way Oscar Straus and Emmerich Kalman, the Viennese operetta composers, make a retreat whenever either sees the other first, is one of the merry happenings along the musical Rialto in New York . . . At the regular monthly meeting of The Bohemians, Jan. 8, the program was given by the Quatuor Guilet and pianist Frank Sheridan . . . Paul Abraham has rewritten his musical comedy, A Ball at the Savoy (done successfully in London and elsewhere in Europe some years ago) and the chances are that Helen Gleason, formerly of the Metropolitan, will sing the star role when the New York production eventuates . . .

At Marcelle Gazelle's piano recital in Wigmore Hall, London, not long since, she did the first performance in England, of Isidor Achron's Suite Grotesque . . . William Friml, son of the famous composing Rudolf, plays piano professionally at a Hollywood café, much to his papa's chagrin. What's wrong with earning a living? . . . Marya, handsome daughter of the David Manneses, is a writer, linguist, sculptress, athlete . . . The insignia of a Major now are on the shoulders and sleeves of Frank Chapman, husband of Gladys Swarthout . . . A new one comes from The Sun, which refers to a male vocalist at La Martinique night club, as "the singing maestro" . . .

Lots of musical and other celebrities at the New Year's Day reception of Fannie Hurst and her pianist husband, Jacques Danielson . . . If you haven't heard it before, learn that Maria Starr, soprano, and Lothar Wallerstein, stage director at the Metropolitan, are married . . . Mrs. Seymour Oppenheimer (wife of Dr. O.) is one of the real veteran New York opera-goers, having attended performances at the Metropolitain for 57 years. She tells of hearing Minnie Hauk and Italo Campanini in Carmen, Lilli Lehmann as Isolde and Brünnhilde, Tamagno as Otello, Patti in various roles, Emil Fischer as Hans Sachs in Meistersinger, etc. . . .

On Dec. 31, Puccini was dead just 20 years, and to commemorate the occasion a bust of the composer was presented to Mayor La Guardia, by Rose Bampton, Bidu Sayao, Helen Jepson Charles Kullman, Leonard Warren and Wilfred Pelletier. The Mayor will donate the souvenir to the city's High School of Music and Art . . . Boris Levenson, composer, performed a duet with a motor car in which he came off second best, with an injured leg requiring hospitalization. He says that he feels consoled however, because his song, Night Thoughts, is being used by Kipnis in his concert appearances . . . Emanuel List, strolling along past Steinway Hall, humming a snatch from the King's music in Lohengrin . . .

What's this, what's this, from The Post of recent date? "Arturo Toscanini is incensed at Virgil Thomson, the music critic. The Maestro's friends are trying to stop him from taking extreme measures when next they meet" . . .

Erno Rapee on his forthcoming orchestral tour, will feature a piano trio of three young women, playing among other pieces, an arrangement of the Rhapsody in Blue . . . Sign in a Sixth Avenue employment agency: "Dishwasher wanted, $35 a week. Saxophone player wanted, $30 a week."

WINIFRED BRUCE

Winifred Bruce, Soprano, under La Berge Management

Winifred Bruce, American dramatic soprano, now is under the management of Bernard R. La Berge. Miss Bruce is an artist with an extensive background which includes grand and light opera appearances, church singing, concert and radio, and degrees in voice and in violin. A native of Kansas, of Irish-English ancestry and a direct descendant of Robert E. Lee, Miss Bruce studied at the University of Kansas, acquiring while yet in her early teens two degrees in music, a reputation as a soloist and election into the honorary musical sorority of Mu Phi Epsilon. She won a scholarship with the American Conservatory of Music, Chicago, where she studied with the late Karleton Hackett and received a Bachelor's Degree in voice.

As a result of winning a Conservatory contest, Miss Bruce appeared as soloist with the Chicago Symphony. She also won the National Federation of Women's Clubs Tri-State contest, appeared with the Chicago Philharmonic, Milwaukee Symphony, George Dasch's band, and other Middle Western orchestras. Miss Bruce was soloist in several large Chicago churches, and appeared in concert and costume recitals throughout the Middle West.

Radio engagements included Salute to Cuba, broadcast internationally over NBC; Artists Recitals, over WMAQ; Special Musical Programs, as soloist with orchestra, for 32 weeks over WCFL and other stations. For five seasons Miss Bruce also toured 39 states, singing the leading roles in various German, French and Italian operas.

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2 Appearances

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3 Appearances

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HOLLYWOOD BOWL
3 Appearances

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PHILADELPHIA DELL
4 Appearances

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● Between January 30 and February 12, Mr. Rapee will conduct his own company of 75 Instrumentalists and Singers on a tour which will include appearances in Worcester, Hartford, Syracuse, Toronto, Buffalo, Detroit, Cleveland, Cincinnati, Minneapolis, Pittsburgh, Baltimore and Washington.

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BOWMAN
Soprano

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As the Queen of the Night

New York Times: "Sang elaborate passages of arias cleanly and accurately, encompassing without effort many altitudinous phrases. Voice of pleasing texture."
Chicago Sun: "Voice of ingratiating quality, amply large, its flexibility beyond question."

As Aida

Hartford Courant: "What genuinely emotional quality the performance had, Audrey Bowman contributed! Where the composer had tender and compassionate moments, Miss Bowman matched them well. She has a pure supple voice and sings with persuasive clarity. It really comes into its own when lyricism is called for, and here it is finely expressive. Her singing of 'Numi Pieta' drew the really spontaneous applause of the evening. It was heartfelt performance."
Cleveland Press: "Wide range and a powerful voice; sang with finesse and appreciation of the songs' poetic qualities."

JOHN
BAKER
Baritone

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N. Y. Sun: "Good word must be said for John Baker—light for a baritone, but well used."—*Oscar Thompson*
P. M.: "An engaging and fresh voiced baritone."—*Henry Simon*
N. Y. Herald Tribune: "Agreeable to hear."

ANDZIA
KUZAK
Coloratura

MONTREAL OPERA
SAN CARLO OPERA
DETROIT OPERA
ST. LOUIS OPERA
PAPER MILL PLAY HOUSE

As the Queen of Shemakha in Coq d'Or

The Gazette, Montreal: "Some genuine revelations last night. Chief of them was Andzia Kuzak's performance of the role of Rimsky-Korsakoff's fantastical Queen of Shemakha, one of the most brilliant and difficult parts in all opera. Rimsky-Korsakoff calls for a lyric soprano who can sing seductively and act artistically, no small demand. Miss Kuzak does both. In fact, taking into consideration her singing of the incredibly difficult songs, their demand for continuous and meticulous vocalizing, and the fact that she acted the role to the hilt, there need be no hesitation in matching Miss Kuzak's performance with that of Bidu Sayao in *The Barber of Seville* as the two finest operatic efforts of their kind we have seen here in recent years."

As Gilda

Boston Herald: "Delicate voice, lovely quality—a coloratura to watch."

As Maid Marian in Robin Hood

Dallas News: "The Lily Pons of operetta!"

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and have assisted her in making the records for
THE QUEENA MARIO SCHOOL OF SINGING
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Bridgeport, Conn.

DISCS: EXPANSION OF RECORDING SEEN IN NEW YEAR PLANS

Starting with the Feb. 15 issue, Musical Courier disc reviews will include Columbia issues as well as Victor's. From all indications this appears to be the last thin month for record releases. It is very likely that the present trickle will swell into a steady stream which should be music to any record collector's ears.

For Columbia's February list includes a Budapest Quartet recording of the monumental and beautiful Beethoven String Quartet in C minor, Op. 18, No. 4; Paul Robeson's performance of Othello with a fine supporting cast pressed into a three album set, and a Kostelanetz version of the Bach and Schubert Ave Marias. There is also a substantial list of reissues—the suite of Boccherini music for the ballet, Scuola di Ballo, played by the London Philharmonic under the direction of Antal Dorati, and the Giesiking recording of the Grieg Piano Concerto. The first new orchestral recordings are scheduled for release some time next month. According to information received, they are to be Beethoven's Seventh Symphony, played by Ormandy and the Philadelphia Orchestra, and Tchaikovsky's Sixth (Pathetique) with the New York Philharmonic and Rodzinski.

There is also plenty of action on the manufacturing end. Columbia Recording Corporation has purchased the Remington Arms Kings Mill plant in Ohio. As soon as circumstances permit, the plant will be fully equipped for the manufacturing of Columbia and Okeh records for service throughout the Middle West. This is reputed to be the largest plant in the world devoted exclusively to the manufacture of records.

And Decca has just announced the purchase of a building in Los Angeles which promises to become one of its main branch factories. . . .

•

Grete Stueckgold's admirers should be interested to know that there is now an album of records available, called the "Steuckgold Song Recital." The discs can be purchased at Steinway & Sons. It seems these are the only records of the soprano ever made in this country. They have been privately recorded by Robert Fairfax Birch. . . . Ezio Pinza's initial Columbia recordings are to be excerpts from Moussorgsky's Boris Godounoff, with a choral background.

Record Reviews

PUCCINI: The Heart of La Boheme; sung by Licia Albanese, soprano; Beniamino Gigli, tenor; Tatiana Menotti, soprano; Aristide Baracchi, Afro Poli, baritones; Duilio Baronti, Carlo Scattola, basses: accompanied by the La Scala Orchestra under the direction of Umberto Berrentoni. Victor Album DM 980, five 12-inch discs, $5.75.

Originally recorded in Italy in 1937, this reissue is an abridged version of Victor's recording of the entire opera. The present issue has an elaborately illustrated story on Puccini and La Boheme, an analysis of each act and the words of the arias in Italian and English. The last feature should be very helpful to students memorizing the songs. Selections include: Thy Tiny Hand Is Frozen; They Call Me Mimi; Lovely Maid in the Moonlight, Musetta's Waltz Song; Mimi's Farewell; Then You Are Going to Leave Me?; In a Coupe?; Have They Left Us?; Back to Her Nest Comes the Swallow; and Sleeping?

DANISH and SWEDISH SONGS: sung by Lauritz Melchior; acc. by Ignace Strasfogel. Victor Album No. M-851, 6 10-inch discs, $5.

A reissue of fifteen songs by Scandinavian composers including Grieg, Sibelius, Henriques, Rygaard, Korling and Heise. English translations of the texts are supplied in the highly decorative album.

Single Discs

DEBUSSY: Suite Bergamasque; Prelude and Menuet; played by E. Robert Schmitz, pianist. Victor 12-inch disc No. 11-8694. $1.

A straightforward, clean-cut, and intelligent performance. Mr. Schmitz neither drools with sentiment nor does he strive for tonal effects. Other Debussy recordings by the French pianist in the Victor Catalogue include La Cathédral Engoutié and Clair de Lune.

DARGOMIJSKY: Mad Scene and Death of the Miller from Roussalka. Sung by Feodor Chaliapin, bass, and G. Pozemkovsky, tenor. Accompanied with orchestra conducted by M. Steimann. Victor 12-inch disc No. 11-8695. $1.

Any record of the great Russian basso's voice is invaluable, and this is an especially good one. The richness of quality, the color and pathos of what is probably one of the greatest natural voices of all time are quite apparent on this disc, made in Europe several years before the artist's death in 1938.

ADDINSELL: Warsaw Concerto. Played by Harry Kaufman, pianist, and the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein. Decca 12-inch disc No. 29150 A. $1.

This music comes to us via the movie, Suicide Squadron, for which it was originally composed. Musically, the piece is in the Tchaikovsky-Rachmaninoff style. The blending of the superior musicianship of Harry Kaufman and Wallenstein's able direction provides a most agreeable performance. Recommended to those who like good piano playing with orchestra of good old, lush romantic music.

STRAUSS: Loreley by Johann Strauss, Sr.; Doctrinen by Eduard Strauss; Delirien by Josef Strauss; Emperor Waltz, Wine, Women and Song, Southern Roses and Die Fledermaus by Johann Strauss, Jr. Played by the London Philharmonic Orchestra under the direction of Walter Goehr. Victor 12-inch disc No. 11-8696. $1.

A rollicking and representative selection of the famous Viennese Waltzes by the very gifted Strauss family. This lively offering, under the direction of Walter Goehr, is enough to warm anyone's heart.

BACH: Prelude in E minor (Cathedral) and Fugue in E minor, played by E. Power Biggs, organist. Victor 10-inch disc No. 10-1121. 75¢.

Recorded on the famous baroque organ of Harvard's Germanic Museum by the popular English organist, E. Power Biggs, this disc aims to reproduce the music as Bach himself might have performed it.

BIZET: (arr. by R. Russell Bennett) Beat Out Dat Rhythm on a Drum:

ARLEN: Right as the Rain; sung by Gladys Swarthout, accompanied by orchestra and chorus under the direction of Jay Blackton. Victor 10-inch disc No. 10-1128. 75¢.

This is the second new disc Victor has issued of those made since the ban was lifted. These selections from two hit shows should fare well with the "pop" enthusiasts. Swarthout is in good voice, Blackton's orchestra gives her excellent support, and the recording is fine.

Illinois House Bill Bans Record "Tax"

SPRINGFIELD, ILL.—Under a bill introduced on Jan. 8 in the Illinois House by Representative Charles H. Weber, the American Federation of Musicians' "private tax" on phonograph records is banned. Any manufacturer is forbidden to pay a levy to any union, with penalties including fines up to $5,000 and a year's imprisonment.

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Press Comments

FLORENCE MERCUR SUCCESS IN DEBUT

LOUIS BIANCOLLI—N. Y. WORLD-TELEGRAM, MONDAY, MARCH 20, 1944

"Miss Florence Mercur is a sympathetic and sensitive player, whose outstanding merits are a certain fineness and delicacy and occasional robust forte chord passages in which the tone is still musical and elastic.
Miss Mercur's interpretations are intelligently worked out."

THE NEW YORK TIMES, MONDAY, MARCH 20, 1944

"The artist's most immediate disclosure was a penetrating insight into most of the works presented. She played confidently, with considerable polish and technical excellence."

NEW YORK WORLD-TELEGRAM, MONDAY, MARCH 20, 1944

"The artist showed technical equipment. Miss Mercur played all the notes with precision and force. An able craftsman."

NEW YORK HERALD TRIBUNE, MONDAY, MARCH 20, 1944

"The talented young pianist Florence Mercur, was soloist last night at Fuld Hall with the New Jersey Philharmonic Orchestra. Miss Mercur revealed a competent technique, coupled with an excellent feeling for style and clarity. Performed the Mozart D minor concerto capably and artistically."

(N. J.) STAR-LEDGER

"Miss Mercur gave a clear-cut and carefully executed performance. She is an able pianist."

BROOKLYN (N. Y.) EAGLE

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Tips On Concert Promotion

(Continued from Page 7)

their picture counters. Listing of concerts should be obtained in all local activities bulletins (church, school, social club, fraternal club, hotel bulletins, etc.). Radio stations will sell you time for spot announcements. They will often be glad to have you prepare a special program as a sustaining feature. If your artist is a recording artist, plan a fifteen minute program, eleven minutes or so of records, the balance divided between news items about the artist and announcement of his local concert. The Schubert Club of St. Paul has made most effective use of radio, and has developed a most informative series of programs covering musical activities in their city.

Window displays should be arranged in connection with the town's leading stores. Music stores will fall in line with these plans very readily, as it is to their advantage to draw the attention of all music patrons. Harder to place, but even more effective, are displays in the major department stores.

The opening of the season is a good time for such features, and your most important store is apt to cooperate on windows showing concert gowns, together with pictures of your opening artist, and other attractions to appear on your series during the year. Harzfeld's, a leading women's wear store in Kansas City, devoted all of its windows to such a display at the time the Kansas City Philharmonic opened its season this fall.

"Stunt" Devices

Stunt publicity often finds its place in promoting music, particularly when it can be geared in with a "homecoming" concert, replete with brass band and salutations from the mayor and civic groups. If an artist is in town sufficiently in advance of his concert, it is often possible to get excellent action pictures of him riding his hobby—be it airplanes, horses, stamps, or harmonicas.

The advertising and publicity suggested above may be enough to sell concerts in some cities. However, many auspices now find that a direct sales approach to prospects is a tremendous help, particularly in regard to season sale. Music clubs may organize ticket selling teams with good effect. This type of promotion is suitable only to groups which undertake to present concerts. Individual managers can not secure the assistance necessary to carry on such a campaign. Telephone campaigns are growing in popularity, and are turning in fine results. The Oklahoma State Symphony, when presenting concerts of its series, puts a large, trained staff to work telephoning all Symphony members, advising them of the extra attraction. The Kansas City Philharmonic this season doubled the number of its concerts with the help of a brilliant telephone campaign.

To recapitulate: promotion begins with the selection of the proper attractions, selects the proper time and place for their presentation and for the sale of tickets, advertises and publicizes the attraction, and in many cases capitalizes on the public recognition stirred up by ads and publicity by following through with personal contact with the public.

Don't overlook the fact that the local manager's personal prestige can become his strongest long-run promotion asset. And remember the old truism, "There's no better advertising than a sold-out house."

Ellen Ballon, Pianist under Schulhof Management

Andrew Schulhof, announces that he has taken over the management of Ellen Ballon, Canadian pianist.

BIRMINGHAM

BIRMINGHAM, ALA.—The annual Christmas Festival of the public schools music department, under the direction of Rueben Martinson, supervisor, brought together more than 2,000 young performers in orchestra, band, and chorus in an excellent exhibition of the fine work being accomplished. Assisting were John Light, Woodlawn High Music Director; Ruth Scott Parker, of Ramsey; and Vernon Skoog, of Ensley High.

The Birmingham Music Club presented Helen Jepson and James Melton, of the Metropolitan Opera, in joint concert, before an audience of 5,000 enthusiastic listeners. Both were warmly encored and recalled many times.

The Birmingham Music Club presented Jan Kiepura and Wilma Spence in the New Opera Company production of The Merry Widow, with Frederick Zweig as conductor. It was the first time that the club had offered light opera, but this production was so outstanding in every way that the clientele was delighted The ballet, with Babs Heath, Nina Popova, Jack Gansert and John Harrold, was expertly given and highly diverting, and the singing of both principals and chorus was truly excellent.

Ezio Pinza, Metropolitan Opera basso, appeared in concert here under the auspices of the Birmingham Music Club, and was acclaimed for his artistry by a large audience.

Sgt. Frederick Balazs, able young Hungarian violinist of New York, now stationed at Camp Sibert, was presented in concert by the Birmingham Chapter, M.S.C.W. Alumnae, at Birmingham-Southern College.

Rose Habermann Widder, concert pianist and lecturer of Cleveland, and correspondent in that city for the Musical Courier, appeared here in a lecture-recital sponsored by the War Veterans' Auxiliary. Her charming personality, pianistic ability, and delightfully informative talk won the heartiest applause from an appreciative audience that demanded several recalls.

ALICE GRAHAM

"Met" Cycle Opens Feb. 2

Wagner's Ring will be presented at the Metropolitan unabridged under the direction of George Szell. The Ring Cycle will open on Friday evening, Feb. 2, with Das Rheingold. Performances of Die Walkuere, Siegfried and Goetterdaemmerung will be given on three consecutive Tuesday evenings, Feb. 6, 13 and 20.

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"Miss Tourel is, I believe,

UNEQUALLED AMONG LIVING SINGERS..."

Virgil Thomson
New York Herald Tribune

Jennie Tourel

MEZZO-SOPRANO
METROPOLITAN OPERA ASS'N.

THE WHOLE STORY OF MISS TOUREL AND WHAT SHE STANDS FOR HAS BEEN ADMIRABLY EXPRESSED BY MR. THOMSON IN THE NEW YORK HERALD TRIBUNE OF NOV. 15, 1943, IN A NOTICE TITLED "HIGH-POWERED SINGING"

ALL through Jennie Tourel's recital on Saturday night at the Town Hall one had the impression of being present at the take-off of some new and powerful airplane for a round-the-world flight. One was aware that her previous vocal performances here, her best flights, so to speak, had inspired high confidence. Word had gone around the music world that her work was excellent in a way far beyond that of the average good singer: and a packed-in houseful of that world was present to judge, to describe and, hopefully, to acclaim it. Miss Tourel's conquest of this well disposed but critical audience was of a completeness without any local parallel since Kirsten Flagstad's debut at the Metropolitan Opera House some nine seasons ago.

* * *

Miss Tourel is of a wholly different musical temperament from Miss Flagstad, the only basis for comparison between the two artists being the degree of their vocal mastery, which places them together in the top category of living vocal musicians—together and virtually alone.

* * *

The voice is a mezzo-soprano of wide range, warm in timbre and unbelievably flexible. Miss Tourel is mistress of a wider range of coloration in all ranges and at all volumes than any other singer I have ever heard. Her pitch is perfect in the most difficult modern music. Her legato skips are the kind of bel canto one dreams about. Her enunciation in all languages, even in so introspective a work as Debussy's songs to words by Baudelaire, is cleanly projected at all times. Her musicianship in every domain is so thorough that from the whole technical and intellectual aspect her work belongs clearly with that of the great virtuosos of music.

* * *

Her gift for languages is at the bottom of much of her stylistic virtuosity. She sang in Italian, French, Russian, English, Portuguese and Spanish, making them all sound like themselves, coloring her vowels to the characteristic timbres of those languages, revealing their special music and cherishing their particular ways of expressing thought and feeling. She moves around in each tongue as if it were a whole new landscape and climate, untranslated, untranslatable and unique. In none of the European ones did I sense any accent. Certainly in her English there was none.

* * *

This extreme mental and emotional flexibility, commanding a vocal skill of transcendent nature and commanded by musicianship of the highest order, produced, in a program of diversified works, a variety of musical experiences that is rarely encountered in a soloist's recital. There are singers who have her stylistic knowledge, but they mostly have inferior vocal powers. There are other singers, though few, who sing that well; but they are mostly either inferior musicians or limited in their expressive scope. Miss Tourel is, I believe, unequalled among living singers for the high concentration in one artist of vocal skill, sound musicianship and stylistic flexibility.

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LONDON

By HUGH LIVERSIDGE

LONDON.—Sir Thomas Beecham gave three successful consecutive concerts at the Albert Hall to crowded audiences. The London Philharmonic Orchestra played well under his direction. Amongst pieces presented, I might mention a Handel-Beecham piano concerto based upon themes by Handel. This was a delightful excursion into Arcady. The concerto is a happy blend of the daring and the orthodox. The soloist was Lady Betty Humby Beecham. On few occasions can connubial bliss have been expressed in terms of such musical felicity.

Dissent over "Jupiter"

As regards the conductor's interpretation of Mozart's "Jupiter" Symphony, however, not all of us can subscribe to his lyrical view of this, Mozart's great and magnificent farewell to the symphony. That there are lyrical passages none will deny, but on this occasion the phrases were polished and clipped and nuanced to such a degree that the third movement, the *menuetto*, was robbed of its martial and at times tragic character. The last movement, too, lacked Titanic qualities.

The variations by Dvorak brought the London Philharmonic and the conductor to the peak of their achievement and the audience to the summit of enthusiasm. This item was the vehicle for music-making of a very high order.

Fistoulari Leads Russians

Fistoulari and the London Symphony Orchestra gave a Tchaikowsky-Rachmaninoff program at the Albert Hall. Fistoulari secured some good effects, and Moisievitsch was soloist in Rachmaninoff's concerto No. 1. Tchaikovsky's seldom-heard Hamlet Overture was interesting.

Rubbra and Jacob Works in Boosey & Hawkes Concert

Another admirable Boosey & Hawkes modern music concert at the Wigmore Hall gave us two first performances. Soliloquy for cello, string orchestra, two horns and tympani by Edmund Rubbra made a particularly good impression. The music, thoroughly sincere, comes from the heart and convinced us once again that Rubbra is one of the most notable of our younger modern composers.

Gordon Jacob's Symphony for strings is well constructed and closely knit. But whereas the Rubbra opus comes straight from the heart, this symphony is always, one feels, a product of the head. It pleases, but does not move; it speaks, but does not compel. The work is dedicated to the Boyd Neel orchestra, which played it at this concert.

Noted British Choir Appoints Liversidge Editor

LONDON.—The Goldsmith's Choral Union, famous British choir, has appointed Musical Courier's British representative, Hugh Liversidge, editor of its publication Choral News. In addition, Mr. Liversidge's activities include editorships of the Northern Musician (Northern Philharmonic Orchestra), Midlands Musician (City of Birmingham Orchestra), and joint editorship of Gramophone Record and Home Musician, popular music monthly.

Beecham Forming Own Opera Company for England

Sir Thomas Beecham, who is under Andrew Schulhof's exclusive management, will arrive from England during the second part of January. In England Sir Thomas conducted the London Philharmonic Orchestra, which he founded, in London and on tour in 20 concerts before soldout halls. After the lifting of the ban on recording, he immediately conducted more than 20 recording sessions with the orchestra for Victor. Sir Thomas will devote part of his stay in the United States to the organization of an opera company for the coming season in London. This is the first time that Sir Thomas' opera performances will not take place at Covent Garden, but up to now he is withholding the name of the opera house which he will use.

Manchester Halle Orchestra Tours Belgium and Holland

LONDON.—The Hallé Orchestra of Manchester, under John Barbirolli, returned here on Jan. 7 after a tour of the Netherlands and Belgium. The orchestra gave a number of concerts in areas near the front lines. On one occasion an enemy plane sprayed with machine guns some troops standing at the entrance of the hall, without, however, causing the concert to be stopped.

Stauber Pupil in Recital

Marigrace Enders, soprano from Wyoming, was heard in recital on Dec. 10 in the New York studio of her teacher, Greta Stauber. After one year of study with Mme. Stauber, the young singer offered a comprehensive program of Haydn, Scarlatti, Pergolesi and other 18th century airs; two arias from Mignon and Sadko; a group of English songs concluding with the Italian Polka, Minetta and Peppino, arranged by Aslanoff and several encores. Miss Enders showed strong potentialities for a singing career. She has a beautifully produced voice and an instinct for fine expressiveness, and was able to hold the interest and enthusiasm of the audience. Martin Rich was an excellent accompanist.

KSTP-Petrillo Controversy Referred to WLB

CHICAGO.—The local Regional War Labor Board on Jan. 8 referred to the National WLB the strike of musicians at Radio Station KSTP in Minneapolis.

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WITTGENSTEIN

THE HOUSTON POST: MONDAY, DECEMBER 18, 1944

Paul Wittgenstein an Amazing Soloist in Symphony 'Pop'

By HUBERT ROUSSEL

This is an extraordinary musical season in every respect, but the nearest thing to the impossible that has figured in it as yet was presented Sunday afternoon at the City Auditorium.

The occasion was a "pop" concert of the Houston Symphony orchestra, and the amazing element was injected into the program by Paul Witgenstein, noted one-armed pianist, who appeared in the role of soloist.

What Witgenstein did at the keyboard was as close an approach to the unbelievable as this reviewer has met in many years of attending musical offerings. The technical feats he displayed were so astonishing that although he had come to perform a concerto with the orchestra, he remained by demand of the audience to present a recital on his own.

The reason for his ringing success was that the Austrian pianist provides more than the inspirational sight of a man of fine courage denying a handicap that would have crushed a less resolute spirit. He is simply an artist who plays the piano with such beauty and warmth that it is really unimportant whether his music is made with one hand or three. If he had played back of a screen, with the audience unaware of his physical problem, his music would have been just as exciting.

SUCCESS STORY—

Excerpts from this great pianist's current tour tell of artistic achievement, audience acclaim.

PASADENA POST, NOV. 20, 1944

One-Armed Pianist Thrills at Chamber Concert

Mastery of the art of accent, rhythm and the sustained piano tone, plus dynamic spirit and imaginative interpretation as displayed by Paul Wittgenstein, one armed pianist, yesterday at the Coleman Chamber Concert, gave the music goers who attend these functions one of the greatest thrills in the history of the concerts.

SAN FRANCISCO EXAMINER, NOV. 27, 1944

Pianist Hailed In One-Arm Recital

By ALEXANDER FRIED

With the right sleeve of his frock coat hanging empty at his side, Paul Wittgenstein gave an extraordinary piano concert yesterday afternoon under Town Hall sponsorship at the Curran Theater.

Born in Vienna, Wittgenstein studied with Leschetizky. Then he lost an arm in World War I. But he did not quit the piano. Instead, he reconstructed a career that has won him international repute.

LIKE TWO HANDS.

In view of his handicap, his achievement is amazing. When you listen to him without looking, you may often imagine you are hearing a two handed pianist. Sometimes even when you watch him, his one hand moves so fast that you think you are seeing two hands.

WACO NEWS-TRIBUNE DEC. 12, 1944

Deserved Acclaim

No other great piaist before the public today more justly deserves the acclaim which has been his wherever he has played, for with his one hand he performs feats which might and do tax many players with two. In addition to his phenomenal technique, what impresses one most is the scope of his musicianship, the breadth of his conceptions, and the tremendous sincerity of his interpretations.

In the Liszt "Rigoletto Paraphase" and in the Mozart Quintet, which were included in his encores, he gave complete musical satisfaction, in melody, accompaniment, and shading, bringing the connoisseurs among his hearers to his feet.

AMARILLO-GLOBE DEC. 6, 1944

Wittgenstein Concert Is Crowd Pleaser

Displaying an artistry which made unfamiliar modern compositions thoroughly enjoyed by his audience, Paul Wittgenstein, pianist, performed as guest artist of the Amarillo Philharmonic Orchestra's

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IN THE ORGAN LOFT: Making a Place for The Console Artist

By ROBERT BAKER

We organists may as well face it—we are the outcasts of the musical profession!

Is this because we simply don't measure up to the professional standards maintained by the other members of the clan? I, for one, answer with an emphatic "no!" Player for player, there are probably just as many fine organists as violinists, pianists, singers, cellists, or what have you. At least, the proportion of excellence is approximately the same.

Then wherein lies the problem? If we as musicians, and not just church organists — worthy and fascinating though the field is—expect our cause to thrive and prosper, and our instrument to achieve what we consider its rightful place in the concert profession, we shall do well to consider the causes of the present situation, and what can be done to remedy them.

I say "church organists," because that is what the great majority of performers in the country are! Some, truly enough, are college or university organists; some earn their livelihood in the entertainment field. But how many make enough to support themselves purely as concert players? Even if there are a few, could their earnings begin to compare with those of top-flight instrumentalists in the other fields?

Drawbacks in Organ as Concert Instrument

To begin with, is the organ really a concert instrument—that is, so far as its musical capabilities are concerned? Some few have said it is not, but most of us definitely believe that it is. You have only to hear a magnificent organ played by a brilliant player who knows his instrument to be convinced of that. But there are other drawbacks, and we shall consider them briefly.

First, there is the size of the instrument. This not only makes it prohibitively expensive, except for large and wealthy organizations, but it also, of necessity, limits the places where the organ can be installed. A large auditorium is virtually a necessity. There are some lucky few who have private pipe organs to practice on in their own homes or studios, but these instruments are usually so small, as to be merely practice ones, not capable of the musical effects of the large organ. Thus, if our concert organist desires to practice in the sense that a concert pianist does on his own concert grand, he must hie himself to the nearest available instrument of any size, either in a cold church or a very busy auditorium, where practice time is extremely difficult to secure.

Artist at Mercy of Concert Halls

The size of the organ leads us also into its second drawback—its lack of portability. Custom-built, it is meant to stay in one place, and stay it does. A violinist carries his own instrument with him; a pianist either has his own grand piano shipped for him by some company anxious for the publicity, or, at least, has very similar instruments on which to play. But the organist takes what he can get!

And this leads us to the third problem: the handicap of having to play a serious recital on an instrument totally incapable of the musical effects one desires. Can one picture a concert pianist or violinist playing on anything but the best instrument available in the best possible shape? But the poor organist, if he desires a concert career, finds himself doomed to the vagaries and caprices of the instruments in the halls where he plays. If they are out of tune, so is his playing; if they are inadequate tonally, so is his performance; if the action is faulty, his technic suffers accordingly. A recital is only as good as the organ itself. Even Bach would have thrown up his hands in horror at most of those in our great concert halls today.

Lack of Standardization Harmful

Perhaps the greatest drawback of all is that all organs are different. The concert organist on tour finds himself presented with a succession of totally different instruments, each of which he must master completely before he plays. Mastering a large and complex organ is by no means an easy task. Even the finest and quickest organists must spend about ten hours of good, hard practice on each instrument—not to master the music, mind you (they must know that backwards), but simply to be able to have a feeling of ease and mastery over the instrument they are to play. Think of the nervous and physical drain involved in doing this through a long tour! And think, also, of the wider spacing of dates necessary, and the resultant smaller income from the tour.

These are just some of the problems one encounters when he begins to consider the organ as a real concert instrument. It is easy to point out the problems. What can we do about them?

No Agreement on Essentials

To begin with, we can decide among ourselves, at least, what really constitutes a good concert organ. The profession today is so divided on this point that, even if every concert auditorium in the country were to offer to install the finest possible instrument under the best acoustical conditions, it could not begin to agree on what kind to use. Could one blame the managers of the halls if they should throw up their hands?

We are a house divided, not into one or two, but many sectors. Baroquists, romanticists, middle-of-the-roadists, all of us must arrive at some sort of compromise instrument which will be moderately satisfactory to us all. For without a standard to begin with, we can hope to make only the weakest impression on the rest of the musical profession in our demands for a bettering of the situation.

Secondly, we must do all we can to help along the mechanical development and simplification of our chosen instrument, to the end that some day we may arrive at one which is uniform, both as to excellence and design, and if possible, inexpensive and comparatively portable.

Hypocrisy About Electronics

It is inconceivable to me that the great majority of the organ profession should have turned up their artistic noses at the new electronic developments, which offer in many ways the first gleams of hope toward the real development of a concert organ as outlined above. Granted that these first instruments have sounded inadequate in comparison with the finest pipe organs, why shouldn't they? Look at the difference in the cost!

How many organists took the trouble to inform themselves adequately on the novel idea of Reginald Foort, the English organist, who had an American builder construct for him a portable pipe organ—one which could be set up and taken down at will and taken along on concert tours? Nor were we moved to help in the development of the electronic instruments. Why?

New Paths for the Future

I strongly urge the profession to reconsider—and to render all possible help on these and all other lines of development, to the end that our builders have our enthusiastic cooperation and support, and are able to draw upon the resources of our technical and artistic knowledge in the achievement of finer and finer instruments.

There are new musical horizons stretching out after the war — who knows where? There may be great new fields for the organ and for the organ profession. Let's get in and help, and then perhaps some day in the not too distant future, we *will* be able to call the organ a concert instrument!

News of the Guild

The midwinter conclave of the deans and regents of the American Guild of Organists, held in New York City on Dec. 27 and 28, was the most successful of these events thus far. Many out-of-towners were in attendance, and the meetings took on a truly national aspect.

Many interesting events were arranged, one of the most significant being at St. Bartholomew's Church, where Dr. David McK. Williams played the test pieces for the Guild examinations of this year. Afterwards the large audience almost all repaired to the church house, where an open forum was held on all aspects of the examinations. The entire forum, together with the question and answer period which followed, will be sent in stenographic transcript to the various chapters, in the hope that similar forums may be arranged throughout the country.

In addition to recitals, musical programs, and a pilgrimage to many of the city's finest organs, the visitors and New York Guild members, enjoyed a theatre party, the play being The Searching Wind, and the Christmas dinner party, at which the principal speaker was Dr. William Beebe, noted scientist and author.

January Events

Tuesday, Jan. 16, at 8:30 P.M.—a talk on hymns by the Rev. Arthur W. Farlander, rector of the Church of the Incarnation, Santa Rosa, Calif., and a noted hymnologist. Meeting at Hall of Calvary House, 61 Gramercy Park North, New York.

Monday, Jan. 29, at 8:30 P.M. (postponed from Jan. 15) Organ Recital by Dr. T. Tertius Noble, on the organ of St. Thomas' Church, Fifth Avenue at 53rd Street, New York.

Dickinson to Retire as Director of School of Sacred Music

Dr. Clarence Dickinson will retire in June from the Directorship of the School of Sacred Music, the Harkness Associate Professorship of Music, and the positions of organist and choirmaster of Union Theological Seminary, New York, the last two of which he has held for 33 years. Dr. Dickinson's successor as director of the school will be Dr. Hugh Porter, organist and choirmaster of the Collegiate Church of St. Nicholas, and already a member of the faculty. The latter was a member of the first class to enter the school and receive its Master's Degree, and a member of the first class to receive its Doctor's Degree. Dr. Dickinson and Mrs. Dickinson will continue to teach a certain number of classes at the School of Sacred Music.

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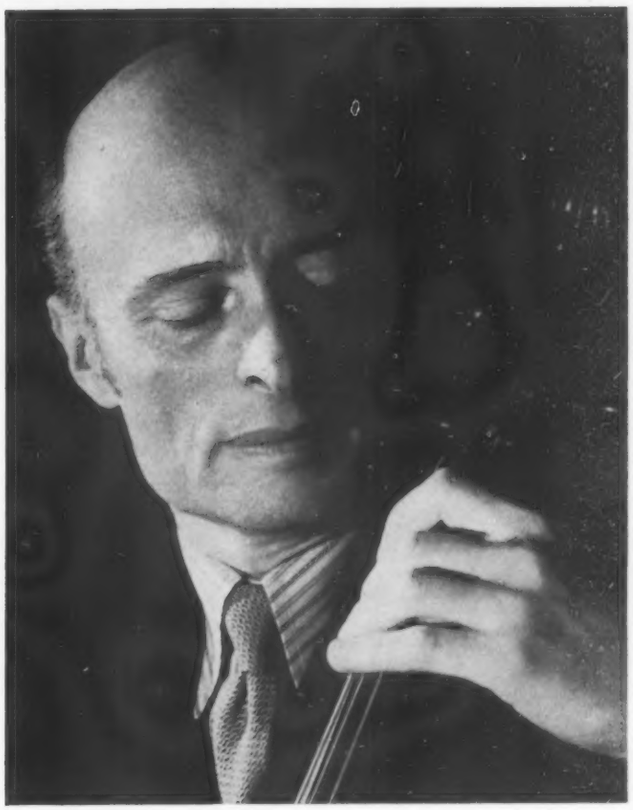

Jan Cherniavsky

Not only did the pianist display extraordinary bravura, with a remarkable technique and an exceptionally fine tone, but he used his pianism as a poet and an artist of high rank.

—New York Times.

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CHERNIAVSKY BROTHERS REVEAL ENRICHED ART

By HECTOR CHARLESWORTH

Last night Jan and Mischel Cherniavsky, distinguished brothers, who, though they have wandered far afield, have made Vancouver their home for many years, gave their second concert within a year at Eaton Auditorium. Their program, for the most part classical, was delectable in every sense.

Jan Cherniavsky's pianism was even more magnificent than that of last season, when he clearly proved himself one of the finest living masters of his art. His beauty of touch, splendor of tone, grace and precision of execution, and profound musicianship made everything he did a triumph. He is an artist of rare dignity, but a superb exemplar of the bravura style. His most colossal achievement was the Bach-Busoni Chaconne, than which no more exacting work for the pianoforte exists. It has moments of lyric tenderness and many climaxes of orchestral grandeur. The ease with which Mr. Cherniavsky played the work; the entirely unforced rendering of the stupendous effects proved that he could stand comparison with any other living pianist.

The number was preceded by two other Bach transcriptions, the Gavote in E major, in Saint-Saens' version, a brilliant, sparkling work rendered with stimulating precision, and a noble arrangement by Rummel of the cantata, "The Son of God." The latter, little known to present-day listeners, was especially beautiful. Another stirring offering was Minuet Scherzando by Stavenhagen, played as an encore to the Chaconne.

The pianist's Chopin renderings also were beautiful. That of the Nocturne in D flat major was radiant with poetry; the "Revolutionary Etude" was played like a clarion call, and in one of the waltzes his touch had enchanting feathery quality.

Mischel Cherniavsky, the 'cellist, is more distinctively a salon artist with gracious musical tone and elegance of style. His playing is smooth and warm. His musical intuitions are tasteful and he gave a distinguished interpretation of the Bach unaccompanied Suite in C major, which includes the gracious Bourree. One of his best performances was Popper's "Spinning Wheel," and he also played with lyric charm a Serenade that is a souvenir of Victor Herbert's initial career as a solo 'cellist.

The brothers played two notable ensemble works. Particularly tranquillizing, as a message from the past, was Beethoven's Variations on a theme from Mozart's "Magic Flute," lovely in every moment. They also played an almost unknown Polonaise Brilliante, composed by Chopin for their instruments—very jolly and as tuneful as "The Bohemian Girl."—*Toronto Globe and Mail.*

Mischel Cherniavsky

. . . a highly perfected technique and a tone of pure, resonant quality. His playing was not only clean, accurate and sensitive, but positive in its grasp of the style . . . The sounds drawn from the instrument lost nothing of their unblemished character in rapid passages and were unswervingly on pitch in double stopping. The bowing was admirably light and agile, the left hand deft and reliable.

—New York Times.

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Leona Flood

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Triumph after Triumph

Stell Andersen has a big tone of unusual quality and she knows how to sing a melody. Her technique is remarkable. Her musicianship is sound, and altogether the performance was one of a high artistic standard. A large audience was enthusiastic in its response.

NEW YORK TIMES, Nov. 8, 1943

Miss Andersen played with warmth and exquisite feeling. This fine pianist is one whom people would like to hear over and over again.

NEW ORLEANS TIMES-PICAYUNE, March 2, 1944

In a thrilling and exacting program, Stell Andersen created a striking impression on her audience. Miss Andersen's program was a brilliant unfoldment of the art of an American pianist who has made notable contributions to the story of American artists who have received their entire training in this country.

READING (PA.) EAGLE, Feb. 10, 1944

Stell Andersen is endowed with temperament, subtle humor and authoritative musicianship, which, with her technical dexterity and mastery of pedalling, combine to give beauty and significance to her playing.

COLUMBUS (OHIO) CITIZEN, Feb. 17, 1944

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CHAMPIONING THE WOMAN ORCHESTRA PLAYER

By JERZY BOJANOWSKY
Conductor, Woman's Symphony Orchestra of Chicago

The Woman's Symphony Orchestra of Chicago was founded in 1925 for feminine musicians "seeking to overcome the handicaps of being barred from established orchestras because of their sex," to quote from the annals of that organization.

And barred they were, it must be admitted, by a very strong prejudice of conductors and managers alike, who felt that the presence of women marred the professional appearance of the orchestra. This prejudice was strong enough to outweigh any fair appraisal of the artistic abilities of feminine instrumentalists. Except for the harp, of course, and occasionally a few violinists shyly hidden in the inside rows, women were missing. Especially in the woodwind or brass section they were a sight unseen.

It took nothing less than World War II to change the picture overnight. Once again necessity brought on an important development: the woman player has been discovered by all major orchestras. When men were called into the services or war work, feminine players came bravely to the rescue and made good under very difficult circumstances. In many instances they were called upon to take over the difficult assignments of first chair players, where they had to keep up with the heavy schedule of concerts and an enormous repertoire without the benefit of long training and experience.

Prospects for Peacetime

Since the acceptance of women into the ranks of major orchestras has obviously taken place as a wartime necessity, we may well wonder whether the return of normal peacetime conditions may also mean the return of all the old prejudices against them. It may be timely to try to analyze whether those prejudices were at all founded.

Are there any reasons why a woman player should be considered less desirable or efficient by nature than a man?

Is there any reason to believe that some musical instruments require physical strength beyond a woman's capacity? It can be generally stated that a good technical command of any musical instrument has, as a prerequisite, complete muscular relaxation and reduction of physical effort to a possible minimum. Muscular strain is a technical defect on the part of the player. True, there are differences in physical stamina required for playing various instruments, but these hardly go beyond a woman's capabilities. Much more than strength, it is the individual physical characteristics of the hand and fingers, lips or diaphragm, that make a player especially fit for some particular instrument. Admittedly—in the case of some instruments unquestionably requiring more strength — a woman equipped with the necessary apparatus would rather be an exception. But if she is, her sex should not stand in her way.

Psychic Factors

As to the mental and physical characteristics of women in regard to the complexities of orchestral work, my experience proves to me that sensitive nerves, easily excitable imagination, delicacy of feelings, are assets and not handicaps—provided, however, that these fine qualities are not manifested in a hypersensitiveness to the conductor's remarks and corrections during rehearsals.

The problem of special consideration which must be extended to professional women, if they are not to give up entirely the rights and obligations of womanhood—this problem is certainly more difficult to solve in the case of orchestra players than in many other professions in which women have attained

JERZY BOJANOWSKI

equality with men. Absenteeism or changes in the personnel of an orchestra are nothing short of a disaster every time they occur. There is probably only one reasonable answer—the same which I have offered in the matter of physical strength. A woman who can meet the obligation of unfailing and uninterrupted service in the orchestra will be rather an exception. But in cases where she is able, that should not stand in her way.

Players in Many Orchestras

When we consider what little opportunities women had in the past to play in professional orchestras, it is surprising indeed that when the war emergency created a sudden demand for their services, so many were found ready and able to respond. But, after nineteen years of crusading, the initiative taken by the founders of the Woman's Symphony Orchestra of Chicago bore fruit. A large number of musicians have been recently engaged by various orchestras from the ranks of the Woman's Symphony of Chicago. Despite this drain on its personnel the Woman's Symphony Orchestra of Chicago today totals 92 players, with applications for membership coming in daily.

Chicago Woman's Symphony Orchestra members playing in other Symphony Orchestras include:

Chicago Symphony, Helen Kotas, French horn (principal); Jenska Slebos, cello; Helen Hesse, violin; Caroline Vacha, flute; Alice Lawrence, cello; June Panduro, English horn.

Indianapolis Symphony, Gale Bray, and Mary Coleman, both string bass.

National Symphony, (Washington, D. C.), Paula Weisenfeld, string bass, and Helen Lundgren, trumpet.

Houston Symphony, Lois Colburn, cello (principal); Lois Behrle, violin; Shirley Chalmers, clarinet; Charlotte Polak, violin; Lorraine Blech, French horn.

New Orleans Symphony, Margaret Evans, cello (principal).

Kansas City Symphony, Priscilla Parsons, cello.

San Antonio Symphony, Carmen Adezio, cello.

Seattle Symphony, Marjorie Boye, viola.

Columbus (Ohio), Symphony, Dorothy Kaplin, French horn.

Members playing in the Chicago Civic Opera Orchestra during the season of 1944, included: Magda Lengyle and Mashey Lindsey, violins; Bernice Little, viola; and Grace Schneck, bassoon.

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Berea Festival Presents French Works

A scene from Gounod's Le Medecin Malgre Lui.

BEREA, O.—The fifth mid-year festival of the Baldwin-Wallace Conservatory of Music, under the direction of Dr. Albert Riemenschneider, was held on Dec. 15-17 in the Kulas Musical Arts Building. The festival was devoted to works of French composers. Lillian Baldwin, of the Cleveland Board of Education, acted as commentator at each of the four concerts.

The opening program featured the Walden String Quartet of Cleveland, (Homer Schmitt and Bernard Goodman, violin; George Poinar, viola; and Robert Swenson, cello) in the Debussy and the Ravel quartets, played with balance, co-ordination, and technical skill. Joseph Brinkman, pianist from Ann Arbor, Mich., joined the quartet in an outstanding interpretation of the Franck Quintet in F minor.

LILLIAN BALDWIN
Commentator at the Concerts

DR. RIEMENSCHNEIDER
(Photo by Halle Studio).

The second concert, Saturday afternoon, was devoted to choral and solo works. Cecil Munk conducted the Baldwin-Wallace Women's Choir in the Legend of Miana by Fontanailles, with Harriett Hillier as soprano soloist and Harriet Steddom playing flute obbligato. George Poinar and Blair Cosman gave an excellent performance of the De-Tremais Sonata in F Minor for violin and piano. Charlotte Reinke, soprano, presented songs, including Fauré's Après un rêve and En prière, which showed her at her best. Ruby Chevalier Carroll was at the piano. Esther Pierce and Delbert Beswick played the seldom-heard Huré Sonata in F sharp minor for cello and piano. Dr. Riemenschneider brought the program to an impressive close with organ numbers: two selections from the Magnificat of Marcel Dupré, Clerambault's Prelude, and the brilliant Toccata from Widor's fifth Organ Symphony.

Opera Staged

Saturday evening's concert opened with the suite arranged by Gevaert from the Rameau opera Castor and Pollux, played by a group from the Baldwin-Wallace Symphony Orchestra, Mr. Poinar conducting. Then came Gounod's comic opera Le médecin malgré lui, produced in costume by the Baldwin-Wallace Opera Workshop under the direction of Leonard Treash. Something of a curiosity, this proved the most entertaining part of the festival and brought tremendous applause. It showed evidence of careful planning and rehearsing, yet gave the impression of spontaneity. The very most was made of limited facilities so far as scenery and staging were concerned. Orchestral effects might have added a great deal, but owing to unforeseen difficulties piano accompaniments were used. skilfully played by Lucille Harley, Mary Jean Olson, and Helen Sanders. The cast consisted of Warren Rudy, Shirley Bromley, Glenville Thomas, Arlene Ferver, Stanley Tolliver, Jack Sikora, Harriett Hillier, and Dan Dieterick.

Gounod's Gallia Sung

The final concert brought a performance of Gounod's Gallia by the Baldwin-Wallace Bach Chorus and the Baldwin-Wallace Symphony Orchestra, with Arlene Ferver as soprano soloist. Excellent balance was attained under the baton of Mr. Munk. Carl G. Schluer displayed flawless technique in the Saint-Saëns Piano Concerto in C minor, accompanied by the orchestra under the direction of Mr. Poinar. Finally the Franck Symphony in D Minor was played by the Baldwin-Wallace Symphony Orchestra, ably conducted by Mr. Poinar.

Attendance at the festival was somewhat disappointing, owing to extreme winter weather conditions and other unavoidable circumstances, but sufficient interest was shown to justify continuance of the series.

JAY W. BESWICK

Carl Craven Wins Citation

The Music War Council of America presented a citation of merit to Carl Craven, song leader and director of the Chicago Light Opera Company at Austin Town Hall, Chicago, on Jan. 10. This citation is in recognition of Mr. Craven's work in community singing throughout the city. Mr. Craven has led large audiences in singing at the Chicago Music Festival; at the summer concerts last year in the parks of the Chicago Park District and in the current winter music series at Austin Town Hall, Kelvyn, Independence and Hamilton Parks; and has appeared with the Craven Concert Company on many occasions at the Service Mens Centers and in the veterans hospitals in this area. Last summer he led community singing at the national conventions of both the Republican and Democratic parties. The citation of merit was presented on behalf of the Music War Council of America by its executive secretary, Howard Fischer.

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NEW YORK HERALD TRIBUNE, DECEMBER 7, 1944
'Il Trovatore' Is Performed AtMetropolitan
Regina Resnik Sings Role of Leonora in Verdi's Opera on Short Notice
Verdi's "Trovatore" was given last night at the Metropolitan Opera House, with Regina Resnik singing the role of Leonora in place of Zinka Milanov, who was indisposed.
If Miss Resnik's performance had been vocally faulty or dramatically somewhat stiff, in judging her one could have made many concessions in her behalf, inasmuch as she sang at twenty-four hours notice, and without an orchestral rehearsal. But this amazing young singer needs no apologies made for her.
Her performance was astonishingly satisfying from all points of view. Her face and figure are pleasant to look at, her stage presence is all that one could ask for, and she has a powerful, flexible voice that can do very fine things with a straight, lyrical melody devoid of florid passages. Above all, and this is most important with regard to last night's ensemble performance, she sings consistently on pitch.
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Cleveland Fetes Visit of Boston Symphony

CLEVELAND.—Serge Koussevitzky and his marvelous Boston Symphony returned for the sixth consecutive season under the auspices of the Cleveland Civic Concert Association, ably managed by Mrs. Emil Brudno. On this occasion his program consisted of Beethoven's "Eroica," of heavenly length, and the sometimes fascinating, sometimes thrilling and sometimes vaguely meandering and groping Shostakovich Fifth. But to this reviewer it matters little what this super-refined body of musicians play—the sheer beauty of their tone, the blend of their choirs, the infallible excellence of their woodwinds and brasses, the perfect control of their dynamics would hold our interest in mere scales and arpeggios. Shouting their approval, the audience fêted conductor and orchestra *ad infinitum*.

Barrymore and Still Novelties

Guest conductors of the Cleveland Orchestra gave way for two weeks to the baton of assisting conductor Rudolph Ringwall, who showed much taste and his wonted skill in presenting programs of interest and distinction. Added to the Stoessel transcription of Bach's G minor Fantasia and Fugue, the Beethoven Fifth and the Brahms Variations on a Theme by Haydn, there was a moving and valuable novelty by Lionel Barrymore, In Memoriam, a symphonic poem alluding to the life of his actor brother John. The music was beautiful and evoked all those sentiments in the listener that the composer wished to express. Walter Piston's amusing suite, The Incredible Flutist concluded this excellent program.

At his second pair of concerts Mr. Ringwall introduced a new Poem for Orchestra by William Grant Still. This work had been commissioned for the Cleveland Orchestra by the Fynette H. Kulas American Composers' Fund and was given its world premiere. Highly poetic in concept and emotionally convincing, this poem discloses expert workmanship coupled with true musical expressiveness. It was cordially received by the audience. Gregor Piatigorsky regaled his vociferous and enthusiastic audience with an extraordinary performance of the Dvorak Concerto. The program concluded with Rimsky-Korsakoff's Scheherazade.

Goossens Conducts

An air of expectancy was apparent at Severance Hall when Eugene Goossens stepped upon the stage to conduct his first of two pairs of concerts. Last season he had created so favorable an impression that interest was keen. This distinguished conductor can always be relied upon to offer novelties of exceptional merit. For the opening of his program he chose the collection of Bach pieces formed into Suite No. 6 by Sir Henry Wood. The Brahms Third, sensitively interpreted, concluded the first part of the program. After the intermission, Villa-Lobos, Bachiana Brasileira No. 2 proved a suite most novel and interesting. Mr. Goossens' own orchestral transcriptions of Le Gibet by Ravel and Debussy's Danse both showed

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—*NEW YORK JOURNAL AMERICAN*

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"Frederic Krueger entranced the audience with his fine lyric tenor voice. The cadence, tranquillity and reserve of the Messiah solos were well handled by this accomplished singer." (Wayne University)—*DETROIT FREE PRESS*

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"Miss MacFarlane disclosed a voice of exceptional quality which she uses skillfully and effectively. She has a good musical instinct and a sense of interpretive values. These assets were felt in her singing of the exacting music she chose for this occasion."—*PHILADELPHIA EVENING BULLETIN*

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"Beautiful voice, typically lyric and well adapted to Messiah solos. Created a deeply religious atmosphere."—*BLOOMFIELD PRESS*

the hand of the master of orchestration, and always kept within the original atmosphere of the work. A rousing Meistersinger Prelude concluded the evening with many an ovation for Mr. Goossens and orchestra.

Beryl Rubinstein's first recital after his return from the armed forces was played to an overflow audience at the Cleveland Institute Recital Hall. In a program of Mozart, Beethoven, Chopin, Ravel and winding up with his own arrangements from Gershwin's Porgy and Bess, the pianist displayed all his well-known and admired qualities. He was applauded to the echo.

Mozart's Requiem Mass was the offering of the eighth annual All Souls Concert of the St. James Festival Chorus and orchestra under the direction of Walter Blodgett. The quartet, composed of Marie Kraft, Gretchen Garnett, Leonard Edwards and Leonard Abbott, appeared to best advantage.

A modern and streamlined version of Johann Strauss' Gypsy Baron was brought to Masonic Hall under the direction of László Halaśz, head of the New York Opera Company, and was well received. Brenda Lewis as the gypsy girl was most promising. Teresa Garson and Richard Tyrol were well cast and supported by a capable cast. The music has been rearranged and orchestrated to meet modern demands without suffering in the process.

Carol Brice, contralto from New York, gave an excellent recital at Masonic Hall, the event sponsored by the local chapters of Alpha Kappa sorority.

At Steinway Hall the Fortnightly Musical Club gave a holiday concert with the assistance of Genevieve Davison Fritter, violinist, and Jean Webster Erisman, soprano.

The chorus, directed by Anne B. Hisey, contributed a group of works.

ROSA H. WIDDER

Cincinnati and Boston Players Hailed in Toledo

TOLEDO, O.—This city was favored with a delightful concert by the Cincinnati Symphony, Eugene Goossens conducting, at the Art Museum. The conductor chose light music for the program which was also delicate and beautiful. Unity was demonstrated from the opening number, Overture to The Judges of the Secret Court by Berlioz, to Chausson's Symphony in B Flat Major. Both of these were played admirably. Tchaikovsky's Francesca da Rimini was interpreted in the same fine spirit. The lovely Song of Summer by Delius followed, and the concert closed with the Dorati Suite from Der Rosenkavalier by Strauss.

The members of the Museum of Art had their annual treat when the Boston Symphony made its yearly appearance. The men were in fine condition and presented a program which would make all absentees envious, with Serge Koussevitzky conducting. The opening number was the Roman Carnival Overture by Berlioz, followed by the Symphony No. 6 by Shostakovich. The performance of each was masterful. There was a decided contrast in the Corelli-Pinelli Suite for Strings and Debussy's Afternoon of a Faun, subdued and refreshingly delightful. The concert closed with an appealing reading of three of Ravel's orchestral excerpts from Daphnis and Chloé, second series.

ALAN MCL. TAYLOR.

Baltimore Young People's Series Sold Out

BALTIMORE, MD.— The Concerts for Young People by the Baltimore Symphony were opened to a sold-out Lyric. Reginald Stewart will discuss Musical Form this season and the first concert dealt with the round, examples being presented by the Peabody Junior Choir of 95 voices, Eva Shaw acting director.

G. K.

ANGELO PILOTTO

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Pilotto Storms Opera Front in '44

BIG AUDIENCE ENJOYS BARBER OF SEVILLE

by Carl E. Lindstrom

Pilotto's Figaro brought down the house and I have satisfied myself that there were dialectic subtleties which captured the enthusiasms of that great majority who didn't lose a syllable of the crackling dialog.

—Hartford Times, Dec. 8, 1944

BRILLIANT AIDA BY SUMMER OPERA COMPANY

by Howard W. Hess

Pilotto's impersonation of Amonasro was one of the finest ever witnessed. There was no make-believe about it, for it was absolutely real.

—Cincinnati Times-Star, Aug. 4, 1944

LA BOHEME AT LYRIC

by Robert B. Cochrane

Angelo Pilotto as the painter Marcel was commanding vocally, but contributed even more largely to the comedy which relieves the dramatic tension.

—Baltimore Sun, Dec. 2, 1944

LA SCALA'S LUCIA AT HIGH LEVEL

by J. D. Callaghan

Pilotto is a baritone with a great, thundering voice which, if an intelligent sense of artistry were lacking, could well dominate any production. In the Sextet, however, he subordinated the power of his voice to the balance of the composition, so that every voice contributed to the production. It may be counted, as may the entire opera, among the better performances.

—Detroit Free Press, Sept. 30, 1944

A DOUBLE BILL AT THE OPERA

by Lillian T. Plogstedt

Particular interest was lent to the performance of Pagliacci, because it was under the direction of the famous British conductor, Sir Thomas Beecham. As was to be expected, it was marvelously done. Angelo Pilotto's Tonio cannot be improved upon either vocally or histrionically, as his many admirers attest. His singing of the Prolog was, as always a gem of perfect artistry.

—Cincinnati Post, June 28, 1944

FINE CHARACTERIZATIONS MARK TOSCA PERFORMANCE

by Howard W. Hess

Angelo Pilotto is a remarkable artist in many ways. His voice has a dominating brilliance—yet he can modulate it to express many subtle moods. His costuming, make-up and impersonations are all far above the average. Wednesday night he impersonated Scarpia with a real understanding of the personality of the Roman baron.

—Cincinnati Times-Star, Aug. 2, 1944

IL TROVATORE

by Mary Leighton

Mr. Pilotto sang with commanding vocal quality and commendable dispensation of his lines, especially considering a last minute summons to do the role.

—Cincinnati Enquirer, July 3, 1944

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INDIANAPOLIS

By HERSCHELL C. GREGORY

INDIANAPOLIS.—The Ballet Theatre gave an entertaining program under the auspices of the Martens Concerts last month. Rich humor kept the audience alert and entertained especially in Tally-Ho and Fancy Free, novelties here. Swan Lake was also presented.

Victor Kolar directed vocal forces and the Jordan Conservatory Symphony Orchestra in a presentation of Pierné's oratorio The Children at Bethlehem, at Caleb Mills Hall. The chorus and soloists gave a creditable performance, which received the hearty approval of the audience.

The municipal concert presentation of the Messiah at Cadle Tabernacle attracted the usual large audience. The Indianapolis Symphony, conducted by Fabien Sevitzky, and a large chorus consisting of the Symphonic Choir, the choral section of the local Matinee Musicale, and the local Maennerchor appeared. Maria Koussevitzky, Edna Merritt, William Hain, and John MacDonald were the able soloists. There was a strong tendency to take the various choruses at a slower tempo than usual, but those present gave undivided attention. From the thousands who attended it appears that Handel's work still is a good drawing attraction.

The Athenaeum Turners gave their second annual Christmas program at the Athenaeum hall. The local Maennerchor, under Clarence Elbert, and the Athenaeum Concert Orchestra, under Constantine Borshoff, provided music appropriate to the holiday season to a large appreciative audience. Assisting soloists were Betty Oakes and Claire Robinson, sopranos. Dorothy Munger was again the able accompanist for the chorus.

On a recent date, the Budapest String Quartet gave the second chamber music concert of the season in the World War Memorial building under the auspices of the Ensemble Music Society of this city. The technical gifts of the organization were displayed in the Mozart Quartet in B flat major (K 458), and the Brahms Quartet in C minor, Op. 51, No. 1. The marvelous perfection of their tone quality, their balance, and flawless technic made their evening an enjoyable one. Ernst Krenek was present and heard a performance of his Quartet, No. 7, Op. 96. The music sounded thin in many spots, but the slow movement contained rare bits of beauty and interest which would warrant further hearings.

Arthur Whittemore and Jack Lowe, duo-pianists, both graduates of the Eastman School of Music, and now of the Navy, gave an interesting, excellent program at the English Theatre. Works by Moussorgsky, Bach, Albeniz, Schubert, Gluck, Casella, Enesco, Prokofieff, Stravinsky, Ravel, and other composers, some arranged by the pianists, revealed careful preparation and splendid coordination.

The Athenaeum hall was packed to its limit for one of the best concerts in years by the local Maennerchor, directed by Clarence Elbert. Conrad Thibault, baritone, the soloist, presented art and folk songs subtle in style and with ample distinctions between moods. The chorus has larger membership and better balance and devoted its program to works which revealed serious study, sung with the usual high standard of musicianly skill.

The Indianapolis Matinee Musicale gave a program in the L. S. Ayres auditorium, with Eugene Adams, violinist, as guest artist. The choral ensemble, under the direction of Charles Hedley, made its first appearance. Laurine Odell Adams was accompanist for the soloist, and Helen Jenner served in a like capacity for the choral group.

CHARLES WAKEFIELD CADMAN'S American Suite was given its first performance on Dec. 16 and 17 by the Indianapolis Symphony Orchestra, Fabien Sevitzky conducting.

Indianapolis Symphony Plays at Legislature Opening

INDIANAPOLIS.—A novel musical feature at the opening of the 1945 Indiana General Assembly was the appearance of the Indianapolis Symphony Orchestra. Under the direction of Dr. Fabien Sevitzky, the players gave a concert for the legislators in the State House.

The Lawrence Tibbett photograph on the Front Cover is by Robin Carson, N. Y.

Pinza and Local Opera Forces Heard in Omaha

OMAHA, Nebr.—Ezio Pinza, basso, appeared in the second recital of the Tuesday Musical Club Course, at the Central High School Auditorium. Mr. Pinza's program was unusual in form and content, his choice of songs throughout unhackneyed and of high standard. His mastery of vocal expression was matched by artistic interpretation. The crowded auditorium rang with a series of ovations, which resulted in four extra numbers.

The Omaha Association for Opera in English gave Flotow's Martha as its first performance of the season on a recent Sunday night in Joslyn Memorial Concert Hall. Dr. Paul H. Grummann briefly outlined the plot, then followed a sprightly and well-prepared performance with competent soloists and a chorus of 30. Mrs. Thea Moeller-Harms, who has directed these operatic ventures ever since the organization of the group, deserves credit for its success.

The Morning Musicale of Omaha presented Margaret Shotwell, local pianist, in a brilliantly played recital, Dec. 18, at the Joslyn Memorial Concert Hall. The Program included, among other large numbers, the Bach-Busoni Chaconne.

H. M. R.

Voge Singers in Philadelphia

PHILADELPHIA. — The Voge Opera Group, Harry H. Voge, director, appeared recently at the Philadelphia Academy of Music in their Acted Scenes from Opera. Excerpts were given from Fidelio, Walkuere, Haensel and Gretel, Boris Godounoff and Traviata. The performances were smooth and excellently presented, the voices well trained and of fine natural quality. The group will make their Town Hall debut in New York on May 13.

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DANCE NEWS

(*Continued from Page 19*)

tury flavor." Easy to read, and constructive in content, this little volume, which sells for $2.50, is a valuable addition to the scant dance library. Dancers should be grateful to Sally Kamin, who is responsible for the publication of this book, for her untiring efforts in securing literature on the dance and making it available to the dance lovers and students of America.

•

Val Valentinoff, who is appearing in Follow the Girls, made a special guest appearance on the Draper-Adler City Centre program on Dec. 31. In addition to a highly entertaining solo depicting the antics of circus performers, he joined the duo in some good old ad libing which kept the audience entertained overtime. . . . It is reported that Katherine Dunham has signed a contract with Holt for the publication of her autobiography.

RUSSELL GERHART and FRANCO AUTORI

greet each other after Mr. Gerhart's recent guest appearance conducting the Buffalo Philharmonic Orchestra, of which Mr. Autori is regular conductor. Another current guest engagement for Mr. Gerhart was with the Municipal Symphony Orchestra of Johnstown, Pa. His schedule with his own orchestra, the Altoona Civic Symphony, includes four concerts this season. (Hare Photo).

Quaker City Singers Hailed

PHILADELPHIA.—The Orpheus Club gave a concert at the Academy of Music. Singing with their usual enthusiasm, this veteran male organization, conducted by Clifford Dinsmore, presented numbers appropriate to Christmas, as well as the Navy Hymn and secular works. Charles S. Linton was an able accompanist. The club was assisted by the well-trained St. Peter's Choir, directed by Howard Gilbert.

Cincinnati Hails Goossens' Return

By MARJORIE GARRIGUE

CINCINNATI.—Eugene Goossens, permanent conductor of the Cincinnati Symphony Orchestra, returned during the first week in January after guest-conducting engagements in Cleveland and Vancouver, B. C. He gave music-lovers splendid readings of an exalted program (Jan. 5 and 6), including a ballet from Gluck operas; the symphonic poem, La Peri by Dukas; Symphony of the City by Carl Eppert, and the noble Fourth Symphony by Brahms.

Following the Friday afternoon concert Mr. Goossens was guest of honor at the traditional College of Music Symphony reception in Schmidlapp Dormitory. He was, as always, the charming and affable center of attraction, particularly with the students, whose questions he invariably answers in fascinating detail.

During January the Symphony concerts will be highlighted by soloists Fritz Kreisler (Jan. 12 and 13) and Oscar Levant (Jan. 27 and 28). On Jan. 10, Horowitz was presented at the Taft on the Artist Series managed by J. Herman Thuman and on Sunday afternoon, Jan. 14, a recital by Leonard Warren, Metropolitan baritone, was sponsored by the Matinee Musicale.

Ice-Locked City Welcomes Ballet

The holidays for Cincinnatians were marked by two phenomena—the ice and snow of the worst winter weather in a generation and four scintillating performances of the Ballet Theatre. Instead of the road orchestra, the magnificent Cincinnati Symphony membership provided accompaniments under the discriminating baton of Antal Dorati, capably assisted by Mois Zlatin.

The dancing personnel of the Ballet Theatre is now largely American. The beauty of form, vivacity and emotional versatility of these youthful dancers justifies faith in America's future in ballet. Choreography, costumes and scenery were smart and harmonious.

Outstanding hits of the series were Graduation Ball, music by Johann Strauss; Fancy Free, score by Leonard Bernstein; and Pillar of Fire, with music of Schoenberg.

Court Rules Band Leaders Are "Contractors"

DES MOINES, IA.—Band leaders are independent contractors and must pay the Federal unemployment and social security taxes for their musicians, according to a ruling handed down on Jan. 6 by U. S. District Court Judge Charles A. Dewey. The American Federation of Musicians had intervened in the suit, claiming that by virtue of a new union contract adopted in 1941, the owner of a ballroom in Dubuque, Ia., who hired a band to play in his establishment, was responsible for the taxes. The owner had asked a refund of sums paid for this purpose.

Dr. Liszniewski Marries

Announcement is made of the marriage in Cincinnati, O., Dec. 23, of Dr. Karol Liszniewski and Dr. Dorothy N. Mulford. The pianist and his bride, both popular in that city, are the recipients of the best wishes from their hosts of friends.

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John Martin, *New York Times*

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—*N. Y. Herald Tribune*

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THE DANCE HUMORIST

Press highlights from 1944 transcontinental tour—40 engagements

WORCESTER, MASS. *Telegram and Evening Gazette*, OCT. 25, 1944
"Few artists of any sort have risen to such swift recognition. . . . She was incomparable."
"An alert and intelligent charm that must captivate the sensitive and judicious."

KNOXVILLE, TENN. *News Sentinel*, NOV. 3, 1944
"PROVED HERSELF A GREAT ARTIST AND A GREAT PERSONALITY."

PENSECOLA, FLA. *News-Journal*, NOV. 8, 1944
"SPARKLING ENTERTAINMENT. She sent her audience into gales of laughter as well as pleased it with the beauty of her dancing."

SAN ANTONIO, TEXAS. *Express*, NOV. 19, 1944
"SHE has found humor in a form of art which many regard with deadly seriousness and as a result has developed an art of her own."

PHOENIX ARIZONA. *Republic*, DEC. 3, 1944
"AS A MIME SHE IS IN A CLASS BY HERSELF AND SHE DANCES DIVINELY."

BUFFALO, N. Y. *Evening News*, DEC. 27, 1944
"MAGNIFICENT . . DEVASTATING SATIRE. Miss Kitchell was charming, graceful and lovely, her pantomimic gifts were rare and ribtickling . . . very enthusiastic audience."

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N. Y. Concerts

(Continued from Page 14)

Levitzki and arrangements of Vittorio Giannini and Geni Sadero. Lack of volume occasionally dimmed the beauty of her voice. Mr. Berini, possessor of tenor tones of outstanding natural quality, offered an all-Russian assortment, including Lenski's aria from Tchaikovsky's Eugene Onegin, and four songs in English, ranging from Campbell-Tipton's A Spirit Flower and Hageman's Miranda to Negro Spirituals. A certain tightness of production keeps the full luster of his voice from its rightful clarity. The two artists, both applauded long and heartily, joined in duets from Tosca and Cavalleria Rusticana. Their able accompanist was Leo Taubman. The audience observed the season by singing carols, led by Harold Fonville, with William A. Goldworthy at the console. M. L. S.

Hubert in Cello List

Marcel Hubert, in his Town Hall recital on Dec. 22, again proved himself a solid technician and master of flawless intonation and bowing. His pure and resonant tone always retains its singing quality and is capable of a wide range of color and dynamics, but also has the necessary charm and subtlety of more intimate nuances.

In the Sonata by Franck, played in the authorized transcription by Jules Delsart, Hubert proved that this work is just as effective on the cello as it is on the violin. He gave a fascinating reading, instinct with taste, fluency and poetry. In Beethoven's Sonata in G Minor, the recitalist welded details into finely integrated unity of classical breadth and dignity. With three smaller numbers by Bach, Ravel and Davidoff, the program came to an end. Hendrick Endt, at the piano, did not equal the artistic stature of his partner. H. W. L.

Oratorio Society Sings 121st Messiah

The Oratorio Society of New York gave the 121st presentation of Handel's Messiah in Carnegie Hall on Dec. 23. The chorus of 250 and orchestra of 50, were led by Alfred Greenfield, and the soloists were Barbara Stevenson, soprano, Viola Silva, contralto, Harold Haugh, tenor, and Gean Greenwell, bass.

Mr. Greenfield's interpretation of the great work was clean-cut and meticulous, although somewhat restrained in style and dynamics. Attacks were precise and the florid work of the chorus well handled.

Miss Stevenson appeared at her best in pianissimo work, Come Unto Him being particularly well sung, with clarity and breadth. Viola Silva sang with her customary poise and rich vocal tone. Harold Haugh delivered Every Valley with distinction and showed artistic stature in Behold and See. There was compensation for the lightness of Gean Greenwell's voice in his exact and flexible singing in the difficult phrases of Why Do the Nations. Although this was not one of the most brilliant performances of the Oratorio Society, it was received by the audience with devout attention and genuine appreciation. M. C.

Raul Spivak in N. Y. Piano Debut

Raul Spivak, young pianist from Argentina, was heard for the first time in New York at Town Hall on Dec. 27. He played the Schumann Davidsbündler and the Spanish numbers with a flair, or "*deviamente*," as the Spanish say. Mr. Spivak is an excellent musician with a neat, if somewhat precise technic. His first group consisted of the Bach-Rummel Chorale, Sonata in C major, Op. 2, No. 3 of Beethoven, and the Davidsbündler. Debussy, Ravel, Ginastera, Gaito, Prokofieff, Alabieff-Liszt and Scriabine were the composers contributing the second half of the program. There was a large attendance of Argentines in the audience who gave him a fine reception. The program was broadcast to South America. W.T.

Vocal etchings with spoken interludes was the program's description of the recital given on Dec. 27 by the "Singing Impressario" at the Barbizon-Plaza. His numbers encompassed 24 songs in 10 languages, and were given with dramatic and vocal skill. The audience gave every evidence of enjoyment of this novel form of entertainment. The singer played his own accompaniments. G. T.

Shostakovich's Song of Liberation and four Red Army Songs were included on the program of Benjamin Riccio, baritone, at Town Hall on Dec. 28, along with numbers of Mozart, Massenet, Martini, Leoncavallo, Verdi (Eri tu from Ballo in Maschera), Rossini (Largo al factotum from Barber of Seville), Moussorgsky, Rachmaninoff, Gretchaninoff, Listov, Pokrass, Djerzinsky and Lara. Mr. Riccio has a fine voice of wide range, exhibited to advantage throughout the program except for some flatted high notes. His interpretations were imaginative and vital. D. B.

Dalies Frantz Plays

Dalies Frantz, in his Town Hall recital of Dec. 29, displayed remarkable technical gifts, an asset lessened only by too abundant use of the pedal, clouding some of the passages, especially in the opening Haydn E flat Sonata. In the Beethoven Sonata in A flat Op. 110, there were moments of great beauty, and consistent musical grasp. The Bach group included Frantz' own transcription of Sheep May Safely Graze, an effective arrangement even if somewhat sugary. In Chopin's Ballade, in A flat, Shostakovich's Prelude in E flat minor, Rachmaninoff's Humoresque, and Listz's Sonetto del Petrarca and Polonaise in E major, Frantz revealed many fascinating episodes of tone, touch, unfailing vitality and imagination. The house was crowded, and asked for encores. H. W. L.

Ellen Repp in Grieg Cycle

Ellen Repp, contralto, was heard in a varied program of arias and songs Jan. 2 in Town Hall. Miss Repp displayed a large and voluminous voice of good range somewhat unevenly controlled. The florid work of the Mozart aria from Titus was lacking in precision and stylistic balance. But the most pleasing tonal effects and warmth of interpretation and emotional significance were apparent in the lovely Haugtussa song cycle of Grieg. Here Miss Repp seemed vocally and temperamentally secure. The aria Amour, Viens Aider, from Samson et Dalila by Saint-Saens, a group of French songs by Dupare, Ravel and Fauré, and a group by Daniel Gregory Mason, Douglas Moore and Marshall Kernochan completed the programmed list. Ernst Victor Wolff was the accompanist. M. C.

Beveridge Webster's Recital

Beveridge Webster's piano recital in Carnegie Hall on Jan. 2 was a milestone in the career of this gifted player, marking the most impressive display thus far of his considerable gift. A somewhat heavy program—the Bach Chromatic Fantasy and Fugue, the Beethoven Sonata in E flat, op. 81a, the Chopin Sonata in B minor, Balakireff's Islamey, a Debussy group and Liszt's Rhapsody No. 12—challenged his technic and interpretative ability, and Mr. Webster met its demands brilliantly. His best playing is in the classic and thoughtful vein, and thus the Bach and Beethoven works were the evening's highlights, and the least effective offerings were possibly the virtuosic showpieces. Long and enthusiastic applause was the audience's tribute for a rewarding evening. D. B.

Abbey Simon Heard

Abbey Simon's fourth New York recital on Jan. 3 in Carnegie Hall had as its highlight a masterly performance of the Bach-Busoni Toccata, Adagio and Fugue in C major. There was admirable technical command, fine tonal quality and grasp of style and artistic content. Works by Mendelssohn, Chopin, Prokofieff, Paganini-Liszt and first performances of Haufreucht's Sicilian Suite and Mephisto Waltz, op. 96 by Prokofieff showed his art not so well adapted to the romantic and virtuosic schools, where he is inclined to substitute speed for poetry and insight. A. N.

Miami Opera Guild Forms Branch Unit

MIAMI.—The Opera Guild of Miami, the first and only federated guild in the state of Florida, under the direction of Dr. Arturo di Filippi has four productions to its credit in three years—Pagliacci, La Traviata, Carmen and Il Trovatore. The aims of the guild are to bring opera in English to Miami; to interest young people in opera and to start guilds in other cities. This season a new guild has been established in Fort Lauderdale, Fla., with Mrs. Justine Tigert as president; it is hoped that there will be many such organizations throughout the state. Preparation for performances is stretched over a period of ten months. Dr. di Filippi and an assistant hold rehearsals once a week during the season. Any student in the state is eligible to audition for a part and rehearsals are open to the public. Il Trovatore, the guild's most recent production, was presented on Jan. 4, 6, and 8 in Miami and in Fort Lauderdale on Jan. 10.

Claire Schapiro to Play

Claire Schapiro will give a piano recital on Jan. 15 at the Foyer of the Academy of Music, Philadelphia, presented by the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director.

"She sang Lucia with beauty of tone".—*PROVIDENCE JOURNAL* (Nov. 20, 1944)

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"Attractive, young and talented".—*SYRACUSE HERALD-JOURNAL* (Nov. 1, 1944)

"Excellent portrayal of the charming Rosina".—*SCHENECTADY GAZETTE* (Oct. 30, 1944)

"Won the affections of her audience".—*UTICA DAILY PRESS* (Oct. 31, 1944)

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MARGARET SITTIG
will be heard in a New York recital at Times Hall on Jan. 21. The violinist includes sonatas by Tessarini, Grieg and Delius in her list and, among novelties, the first performance of the Intermezzo from Elephants in Congress by Walter Damrosch. Her father, Frederick V. Sittig, will be at the piano.

Schweitzer Marks 70th Birthday

Dr. Albert Schweitzer, noted organist, missionary-doctor, philosopher and author, on Jan. 14 celebrated his 70th birthday anniversary in French Equatorial Africa. Dr. Schweitzer has written to his friend Edouard Nies-Berger, organist and choirmaster, that he has not left the tropical forest since 1939. He works all day in his hospital; at night he is writing his third volume of philosophy and practising on the piano with organ pedals which the Bach Society gave him some 30 years ago when he left for Africa.

Milwaukee Park Dedicates Organ

Dedication of an electric organ, presented to Wisconsin Memorial Park, Milwaukee, by Mrs. C. G. Johnson in memory of her husband, the late Dr. C. G. Johnson, took place on Dec. 17 in the park's Memorial Church. The Rev. Stoddard G. Patterson, Rector of St. Paul's Episcopal Church, Milwaukee, officiated at the dedication, assisted by the Rev. William R. Otto, Rector of Trinity Episcopal Church, Oshkosh, Wis. Wisconsin Memorial Park is a non-sectarian cemetery. Its Memorial Building has been patterned after Westminster Abbey.

Ganz Seeks "Pulse of Youth"

"I consider it a great privilege to have been able to feel the pulse of American youth," said genial Rudolph Ganz, while discussing children's concerts which he has conducted with such marked success for many years. Dr. Ganz made his first venture in this field in 1923, when he was conductor of the St. Louis Symphony Orchestra, and for four years thereafter the city taxpayers supported a series of five concerts for public school children, of which one concert was given solely for colored children. Not content with limiting himself to St. Louis, he introduced a series in Kansas City where he conducted sometimes for as many as 10,000 children at a concert. How significant a contribution to the musical culture of this country have been Dr. Ganz's endeavors may be gathered from the fact that during this period he also carried music to children in 70 cities on tours.

RUDOLPH GANZ

Sixth Season With Philharmonic

As this year is his sixth season as conductor of the children's concerts of the Philharmonic-Symphony Society of New York, the San Francisco Symphony and his first season with the Chicago Symphony Orchestra (when he shares four out of twelve concerts for young people), it is of interest to hear something of his aims and procedures.

"Primarily," said Dr. Ganz "the development of musical culture in this country is the great objective. Children's concerts are an American invention and from them proceed the adult audiences of tomorrow. And this musical education is the real preparation for our national emergence as the global center of music—if we haven't emerged already in this war torn and bleeding world."

The procedures followed by Dr. Ganz have wide scope—employing 20 different types of concerts, and using music from the earliest composers to Stravinsky. One characteristic program brackets Rameau-Ravel; Handel-Hindemith; Alessandro Scarlatti-Wolf-Ferrari; Purcell-Eric Coates. Another brings forward two symphonies, respectively by Mozart and Tschaikowsky, the first movement of one being followed by the first movement of the other and so forth. By this device children become aware of differences of style, form, orchestration and development. There are concerts consisting of music of the United Nations, the Americas, music inspired by Shakespeare, music expressing moods and human emotion—happiness, unhappiness, heroism, mystery, love.

Dr. Ganz recently has written and performed in New York four demonstration pieces which make use of all instruments of the different orchestral departments. They are entitled Brassy Prelude, Strings in Variation, Woody Scherzo and Percussional Melée. The last named gives eighteen percussion instruments a chance to be heard in the short space of two and one-half minutes.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TtH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. Rudolf Serkin, pianist, CH, E; Anna Hamlin, soprano, and Herman Gelhausen, baritone, TH, E.

Jan. 16. Efrem Zimbalist, violinist, CH, E; Rose Raymond, pianist, TH, E; Dorcey Smith, piano, Louise Behrend, violin, sonata recital, TtH, E.

Jan. 17. Alexander Uninsky, pianist, CH, E; Walter Hautzig, pianist, Town Hall Endowment Series winner, TH, E.

Jan. 18. Philharmonic - Symphony, Artur Rodzinski conducting, soloists: Alexander Brailowsky, pianist; Dorothy Kirsten, soprano, Nan Merriman, contralto, William Hain, tenor, Todd Duncan, baritone, the Westminster Choir, CH, E; Doda Conrad, baritone, TtH, E.

Jan. 19. Philharmonic-Symphony, Artur Rodzinski conducting, soloists: Alexander Brailowsky, pianist; Dorothy Kirsten, soprano, Nan Merriman, contralto, William Hain, tenor, Todd Duncan, baritone, the Westminster Choir, CH, A; Tossy Spivakovsky, violinist, CH, E; Romolo De Spirito, tenor, TH, E.

Jan. 20. Philharmonic - Symphony Children's Concert, Rudolph Ganz conducting, Gladys Swarthout, contralto, soloist, CH, M; Eddie Condon, jazz concert, CH, 5:30 p.m.; Benefit, National Foundation for Infantile Paralysis, CH, E; Webster Aitken, pianist, TH, A; Golden Hill Chorus, TH, E.

Jan. 21. Philharmonic - Symphony, Artur Rodzinski conducting, soloists: Alexander Brailowsky, pianist; Dorothy Kirsten, soprano, Nan Merriman, contralto, William Hain, tenor, Todd Duncan, baritone, the Westminster Choir, CH, A; Mischa Elman, violinist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Pro Arte Quartet, John Wummer, flutist, Bernard Milofsky, violist), TH, 5:30 p.m.; Marie Arakian, soprano, TH, E; Gretchen Branche, soprano, TtH, A; Margaret Sittig, violinist, TtH, E.

Jan. 22. Erica Morini, violinist, CH, E; Bach Circle of New York, TH, E.

Jan. 23. Philadelphia Orchestra, CH, E; Elly Kassman, pianist, TH, E.

Jan. 24. Henri Temianka, violinist, CH, E; F. Charles Adler conducting the New York Chamber Orchestra, John Corigliano, violinist, soloist, TH, E.

Jan. 25. Philharmonic - Symphony, Leonard Bernstein conducting, CH, E; Andres Segovia, guitarist, TH, E.

Jan. 26. Philharmonic-Symphony, Leonard Bernstein conducting, CH, A; Pierre Luboshutz and Genia Nemenoff, duo-pianists, TH, E.

Jan. 27. Philharmonic - Symphony, Leonard Bernstein conducting, CH, E; Louise Doschek, pianist, TH, A; Morning Freiheit Variety Program, TH, E.

Jan. 28. Philharmonic - Symphony, Leonard Bernstein conducting, Jeanne Thierrien, pianist, Levintritt Prize winner, soloist, CH, A; Sidor Belarsky, baritone, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Budapest quartet, Joseph Schuster, cellist, Hellmut Baerwald, pianist), TH, 5:30 p.m.; Muriel Dooley, pianist, TH, E; Wadeeha Atiyeh, song characterizations, TtH, A.

Jan. 29. Jeannette Savran, pianist, CH, E; Heida Hermanns, pianist, TH, E.

Jan. 30. Detroit Symphony Orchestra, Karl Krueger conducting, CH, E; Jean Carlton, soprano, TH, A; Frank Gullino, violinist, TH, E.

Jan. 31. Robert Casadesus, pianist, CH, E; Stanley Need, pianist, TH, E; Gordon Richards, baritone, TtH, E.

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CHICAGO: Brilliant Events Heard Despite Theatre Shortage

By ELSA BOROWSKI

CHICAGO.—The music season in Chicago, running now at flood-tide, has exposed once more the lamentable lack of accommodations in this city for concerts and recitals.

A recent announcement from the local Opera House further complicates the situation for 1945-6. The management, hoping for long runs, proposes in the future to rent this theatre, which houses the Chicago Opera Company, mainly to theatrical productions. The same holds good for the building's smaller Civic Theatre, which already is catering to the spoken drama. There will be, of course, a certain number of open dates available to outside managers. But as J. C. Thompson and H. A. Carlin, who control the building, intend themselves to embark upon a supplementary foray into the concert field, the great question is, how many dates will be open? As the Auditorium Theatre is now used as an Army and Navy Service Center, Orchestra Hall remains the only refuge for the larger concerts, with Kimball Hall, the long-time preserve of managers Bertha Ott and Howard R. Will, for the smaller.

The Allied Arts Corporation has already engaged 18 Sunday afternoons at Orchestra Hall for next season. Of these, 12 will be devoted to the enormously successful History and Enjoyment of Music Course, in two series of six concerts each—the balance going for miscellaneous performances. Harry Zelzer, who a number of years ago put the Opera House on the map as a concert auditorium, plans to divide his season between Orchestra Hall and the Opera House's problematically available dates. Smaller concerts he will produce at the Eighth Street Theatre and when possible at the Civic Theatre.

In past seasons the Goodman Theatre and Fullerton Hall, part of the Art Institute property, were available for rental by concert givers, but recent court decision has removed them from the reach of any commercial enterprise. Curtis and Lufkin Halls, both small, are mainly used for first appearances.

There exists a crying need for another hall suitable for concert and recital giving. If the music season continues to expand, a crisis may well be upon us—which would be a sorry state of affairs for the fourth largest city of the world.

Heifetz With Chicago Symphony

Jascha Heifetz, whose performance of Brahms' Violin Concerto perhaps stands unchallenged in our times, was heard at the tenth concert of the Thursday-Friday Chicago Symphony series at Orchestra Hall. Warmth of utterance enriched the superb qualities, musical and violinistic, which the soloist brought to the noble masterpiece. Perfection of phrasing, flexibility of nuance were matched, but not surpassed, by rhythmic subtlety; and the last movement was exhilarating in its joyous vitality. Heifetz introduced for the first time his own cadenza, a good one, in which the splendors of his playing were effortlessly displayed. Désiré Defauw provided a resilient accompaniment. The first half of the program, in colorful performance, included Chabrier's Bourrée Fantasque, wittily and deftly done, and Ibert's Escales, pungently descriptive. Only the reading of Istar variations by d'Indy fell short in lack of imaginative insight.

The fourth Tuesday concert brought Hans Lange as conductor in a first performance in Chicago of Amaryllis, a suite of Handel dance movements arranged by Beecham. Lange excels in 18th century music and the work was delivered with spontaneity, freshness and fine orchestral playing. Authentic inspiration also clothed Vaughan Williams' beautiful Fantasie on a Theme by Thomas Tallis for double orchestra. By contrast, the conductor's humdrum approach to Schubert's Unfinished Symphony, was the more surprising and regrettable. The program also included the Symphonie-Fantasie by Miaskowsky (called Symphony No. 21 when premiered during the Chicago orchestra's 50th season, for which it was written) and Wagner's Siegfried's Rhine Journey.

Lange also conducted the 11th concert of the regular series, half of which could scarcely have been called an enlivening experience. The program began with a Symphonia for double orchestra by Salomone Rossi, in an arrangement by Max Sinzheimer (now a resident of Chicago) of music from the Sonate Varié of the 17th century composer. The work was of some interest but tediously long because of its repetitions. Brahms' Double Concerto was a vehicle for John Weicher, the orchestra's concertmaster, and Dudley Powers, newly advanced to first cellist. Both dealt manfully with the work but the routine accompaniment and imperfect orchestral playing did not lend inspiration to the performance. Recovering, Lange, in the Second Symphony by Rachmaninoff, happily conveyed the movement and pulsation of the music.

Brailowsky Scores as Soloist

Alexander Brailowsky was the soloist at the fifth Tuesday concert, conducted by Désiré Defauw. He chose the Third Piano Concerto by Beethoven, which, from the point of view of balance and structure, was adequately performed, although marred by the hardness of his pianistic touch. As the concert fell on the day after Christmas, Defauw appropriately gave an unaffected and touching interpretation to Noël by Chadwick and a stirring one to Humperdinck's Prelude to Hänsel and Gretel. The highlight of the concert was the performance of Mozart's "Jupiter" symphony. Those listeners, who have heard and justly admired Defauw's way with the overtures and concerti of this composer in the past, could have been in no wise disappointed with his fastidious and pellucid reading of the symphony.

Brailowsky was soloist again at the following Thursday-Friday concerts, when his performance of the E minor Concerto by Chopin received enthusiastic applause. Considerable poesy was reflected in the interpretation and the quality of tone was an immeasurable improvement over that heard in the concerto by Beethoven. The concert began with Smetana's Overture to the Bartered Bride, brilliantly played, and closed with Franck's Symphony. Only admiration could be accorded to the first two movements of the latter, read with profound emotional insight. Unfortunately the last movement fared less well, as the too rapid tempo inescapably cheapened the music.

Rudolph Ganz, engaged this season to conduct two concerts each in the two series of Young People's concerts, garnered his usual laurels in this field. At the first concert works by Weber, Tschaikovsky, Mozart and Chabrier were performed and the second gave hearing to Wagner, Mozart, Ganz (the amusing Animal Pictures) and Johann Strauss.

Handel's Messiah by Two Choruses

Handel's Messiah was given three holiday performances. The Swedish Choral Club, conducted by Harry T. Carlson, was responsible for the first two. This vast body of singers, not appreciably weakened in the male sections by wartime shortages, sang the great choruses with notable clarity and climactic effect. The soloists at the first concert were Agatha Lewis, Charles Sears, Eileen Law and Wellington Ezekiel. At the second, Joseph Laderoute replaced Charles Sears.

The third performance was given by the Apollo Musical Club, conducted by Edgar Nelson. For many years Chicago's busiest and most enterprising choral conductor, at the helm not only of the Apollo Club, but also of the Marshall Field Choral Society and the chorus of the Sunday Evening Club, Nelson drew his usual successful performance from his singers. A rare devotion and enthusiasm distinguished the concerted singing, as well as high technical achievement. The soloists were Maud Nosler, Hardesty Johnson, Margery Mayer and Reinhold Schmidt.

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Haensel and Gretel Staged

Another Christmas event was the annual performance of Haensel and Gretel, produced on two successive days at the Opera House, primarily for the delectation of little folk. Santa Claus was introduced before the opening curtain and led in the singing of carols. The cast included Maria Matyas, a pert Haensel, Eunice Steen Lamont, an artless and confiding Gretel, Dorothee Manski, the horrendous witch, and Mary Kampo, Inge Manski, Algerd Brazis and Ilma Bayle. Edwin McArthur conducted.

Nathan Milstein in Recital

Magnificent violin playing was accorded Chicagoans when Nathan Milstein was heard at the Opera House in a recital managed by Harry Zelzer. Insouciant surmounting of all technical difficulties and a surpassingly beautiful tone are two components of this violinist's art. All expectations were more than fulfilled on this occasion. Bach's A minor sonata for violin alone was given a distinguished performance; the G minor and A minor Caprices by Paginini were dazzling in their virtuosity, and the polish and refinement of style lent to the Symphonie Espagnole by Lalo were a sheer delight. Also played were Brahms' A major sonata for violin and piano—a work somewhat less in Milstein's true milieu—and the violinist's transcriptions of pieces by Kodaly, Liszt and Moussorgsky. Valentin Pavlovsky was the able accompanist.

Alec Templeton Plays

Alec Templeton appeared recently at Orchestra Hall in a program devoted half to the serious aspects of his pianistic career, and half to the inimitable nonsense of his improvisations, long famous with a vast radio public. At the beginning, his performance of works by Haydn, Bach, Chopin, Brahms, Prokofieff, Debussy and Scriabin disclosed his innate musicality and a beguiling gift for the piano.

War Bond Concerts

The first of two eminently successful war bond concerts was given by the Chicago Symphony Orchestra with Désiré Defauw conducting Mozart's Overture to Don Giovanni and the Sixth Symphony by Tchaikovsky. Carroll Glenn, violinist, was a brilliant soloist in Mendelssohn's concerto. The second concert introduced the justly celebrated Paulist Choir, conducted by Father O'Malley. Beautiful tonal texture and dexterous balance of chiaroscuro were consistently evident in the singing of music by 16th and 17th century and modern composers.

Ruth Reese at Kimball Hall

A debut recital was given by Ruth Reese, Negro contralto, at Kimball Hall. The singer, who is an artist-student of Bianca Saroya, possesses a voice of more than average possibilities, given further development of tone production.

Ruth Ray's Concert Activities

Recent concerts by Ruth Ray, accomplished violinist and one of Chicago's outstanding teachers, were heard at Francis Shimer College, Mt. Carroll, Ill. and at Bradley Polytechnic Institute, Peoria. An enthusiastic press attests to the success of both programs, which contained works by Tartini, Bach, Lalo, Sarasate and deFalla-Kochanski.

Amanda MacDonald Tours

Amanda MacDonald, Chicago accompanist and coach, has just returned from a mid-west tour with the United Artists of Grand Opera Co. This organization, managed by Louis Gardella, dedicates itself to the introduction of grand opera to the youth of America. Carrying its own scenery and with two pianos substituting for the orchestra, it has given two performances daily of Il Barbiere di Siviglia, in Italian, at high schools and colleges of Illinois, Indiana and Michigan. Josef Furgiuele is the conductor, as well as supplying half of the pianistic support, the other half being contributed by Miss MacDonald. Furgiuele also acts as raconteur, briefly telling the story of the opera before the performance and conducting a "quiz" during the intermission. The company includes Nino Carboni, Pompilio Malatesta, Alba Tosi, Arturo d'Amico, Enrico Clausi and Anna Maria Pintozzi. That they have achieved no little success in creating and stimulating an opera-loving public was recently proved by the fact that 500 persons were turned away from a performance at Gary, Ind.

Chicago Musical College Notes

A memorial concert, to the late Leon Sametini, director of the violin department of the Chicago Musical College for

(*Please turn to Page 54*)

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CHICAGO

(Continued from Page 53)

32 years, took place early in January at the College Little Theatre. Rudolph Ganz, president, and Paul Stassevitch, successor to Sametini, played the Mozart B flat major sonata for violin and piano, and the Brahms D minor sonata. Reinhold Schmitt, basso, sang the Four Serious Songs by Brahms, with Ganz at the piano.

Jean Stern, 14-year-old pianist, who played the first movement of Mozart's C minor concerto, at a Young People's concert of the Chicago Symphony under the baton of Rudolph Ganz, is a pupil of Mollie Margolies. Equally talented and successful was the playing of Mary Ellen Whitney, 15-year-old pupil of Ray Huntington, in the first movement of the same composer's E flat major Concerto for violin, at Ganz's second Young People's concert.

American Conservatory Events

B. Fred Wise, tenor and faculty member of the American Conservatory vocal department, appeared during December in recital at Danville, Ill.

Artist students of Louis Rousseau have had an active early winter season. Mary Louise Garibay, soprano, was soloist at the fiftieth anniversary celebration of the University of Chicago Settlement House; Elizabeth Jeffries, soprano, was heard in recital at Grand Haven, Mich., besides functioning as soloist at five Christmas Masses at the Church of the Assumption, Chicago; Betty Ann Kelly, soprano, a commuting student, is soloist of the Sioux City Symphonette, which regularly broadcasts Tuesday evenings over Station WNAX. Miss Kelly appeared in recital at Moville, Ia., and was soloist at Midnight Mass at the Sioux City Cathedral.

Members of the Illinois Federation of Music Clubs, First District, celebrated their annual Past Presidents' Day with a "Frolic." The comedy skit was written and directed by Mrs. Walter Flandorf, a member of the past Presidents' Assembly. Other members participating were Mrs. Royden J. Keith, Inez Hubbard Hicks, Mrs. Charles A. Pardee, Mrs. Louis Kirchbaum, Mrs. Herbert A. Seymour, Mrs. Henry J. Hartung, Mrs. Merritt M. Ranstead, Mrs. Walter Flandorf, Emma Menke and Lulu Raven. Mrs. James Allen Young, executive chairman, presided at the business session, and Werra Schuette, executive secretary, was guest speaker.

Else Harthan Arendt Presents Trio

The Victory Trio—June Felcher, Phyllis Kooker and June Ross, who are all pupils of Mme. Arendt—gave a concert at the Catholic Women's Organization in Joliet, Ill.

FAUSTO CLEVA,
General Artistic Director of the Chicago Opera Company.

Cleva to Enlarge Chicago Opera Repertoire

CHICAGO.—Fausto Cleva, whose first season as general musical director of the Chicago Opera Company came to a successful close late in November, is arranging for interesting developments in the series of performances which will begin next fall.

"It is my hope," said Dr. Cleva, "to extend the five week season by a week or two. Encouraged by the generous box-office receipts in Milwaukee, we may perhaps even venture on a short tour. I was greatly surprised as well as pleased by the public response to our production of Pelléas and Mélisande, which, curiously enough, did not succeed in Chicago in earlier years. We shall certainly repeat it and perhaps revive other operas as well, including an enlargement of the German repertoire."

These comments suggest provocative speculations to Chicagoans, as the Opera warehouse contains scenery, costumes and properties for many an opera outside the regular repertory, which have been great successes in earlier seasons—Alfano's Resurrection, Massenet's Werther and Hérodiade, Montemezzi's Love of Three Kings, Charpentier's Louise, Strauss' Der Rosenkavalier and other works.

In regard to the personnel of the coming season, Dr. Cleva continued, "It is my wish to bring to Chicago a greater number of first class stars, not overlooking the well routined American artist. The chorus will be increased and the conductorial staff further strengthened."

With these prospects to be carried out under Dr. Cleva's regime, the forthcoming Chicago season should be brilliant indeed. E. B.

Lehar Reported under House Arrest in Vienna

Franz Lehar, 74, composer of The Merry Widow and many other operettas, was reported under house arrest in Vienna on Jan. 10, according to an Associated Press dispatch derived from Austrian border sources.

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EDGAR NELSON conducted the Chicago Apollo Club in its annual Messiah performance. (Photo by Kuehne.)

Shilton on CBS

Robert Shilton, baritone, will be the featured soloist on the Encore Appearance program on Jan. 24, broadcast over the CBS Network.

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DESIRE DEFAUW, → Musical Director and Conductor of the Chicago Symphony Orchestra. (Photo © by G. Nelidoff.)

Defauw Plans U. S. Festival

CHICAGO.—Désiré Defauw, whose second season as musical director of the Chicago Symphony Orchestra is well under way, recently gave expression to some of his ideas in regard to the great organization which he now commands.

A forceful and mercurial leader on his own account, Mr. Defauw is fully cognizant, none the less, of the great tradition bequeathed him by his two distinguished predecessors in Chicago, and of the fertile field that he has inherited, wherein he can implant certain qualities which are to him of primary importance.

"After all, a symphonic conductor," he says, "must make an orchestra go his way, but what I have been able to accomplish thus far, in the furtherance of my aims, has been due to the achievements of more than half a century's labors by Theodore Thomas and Frederick Stock. Not only did they build a magnificent body of instrumentalists, but they educated a vast public which expects and exacts the highest ideals of symphonic performance. My own realizations of clarity, projection of form and depth of expression could have been achieved only with such material as I have found here, and of course, with the heart-warming co-operation which I have received from my players."

Defauw is as enthusiastically helpful to the native composer as was Frederick Stock. "I am planning," he continues, "a festival of American music, which in March will comprise two entire concerts. The purpose of this is to throw light upon the various aspects and directions of American creative power. Since June I have been much occupied with sifting the good from the bad among the scores that are available, as it is my intention to present thoroughly representative and inspired works. The proposed festival does not, however, eliminate, the American composer from participation in other programs during the season." E. B.

Sing Johan Franco Works

Nancy Vellas sang six Dutch songs by Johan Franco at the Forum Group of the ISCM on Dec. 17, including Memory of Holland and Children's Songs. Henry Blanchard, appearing over WABF on Dec. 24, sang four numbers by Mr. Franco, Prayer for Courage, Husheen, Little Ones, and the first performance of Mice and Lullaby.

ARTIST-STUDENT OF LOLA FLETCHER WINS CHICAGOLAND FESTIVAL AWARD.

Lola Fletcher, formerly of the Chicago City Opera Co., and for the last few years a valued member of the voice department at the Robert Macdonald Studios, has brought to the fore several outstanding pupils this season. Last summer Carol Smith, contralto, won first prize in competition over several hundred contestants at the Chicagoland Music Festival and was heard by some 90,000 at Soldiers Field.

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VILLA-LOBOS IS GUEST AT CONCERT OF HIS SCORES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Topping the music news of the month was the first United States appearance of Brazil's musical giant, Heitor Villa-Lobos, who conducted the Janssen Symphony Orchestra in the Philharmonic Auditorium in three of his own works, heard for the first time here. Most of the many resident composers and members of the movie musical staffs attended.

Villa-Lobos' music contains many values, notably rhythmic strength and unusual qualities in the blending of its tonal colors. The instrumentation is lush, demanding an orchestra of maximum size augmented by eight players on a battery of Brazilian native percussion instruments.

The introspective Second Symphony ("Ascension") contained many lovely pages, as well as others that showed the influence of Tchaikovsky and Wagner, and a number that could be deleted to the advantage of the work. The first movement was broad and filled with heartfelt longings. The second was an almost-Viennese waltz with a contrasting trio; the third was pensively doleful, and the finale largely serene and melancholy. The Choros No. 6 unfolded a series of episodes, rather uneven in values yet retaining interest with color and contrast. Last was the orchestral version of Rudepoeme, originally written for and played by Pianist Artur Rubinstein.

Daughn-Locker in Aramaic Works

A concert of rare interest and unusual charm was offered by Martha Daughn-Locker, soprano, to a packed audience in the Assistance League Playhouse, Dec. 12. The entire list was of Aramaic origin or development, ranging from early to modern Palestinian songs, and Hebraic classics and folk airs to works by modern American-Jewish composers. The achievement was all the more remarkable because the blonde singer is herself not of this race. Her lyric soprano voice was vibrant with warmth in emotional items, and she showed equal skill at characterization. Her clear enunciation enhanced the beautiful phrasing and interpretative finesse which marked delivery of every number. Polly Berman's tender Hebrew Lullaby brought ovations to both artist and composer; another was shared by Lillian Rosedale Goodman for her poignant To a Wood Dove. Adolph Heller gave well balanced support at the piano.

Brailowsky and Heifetz With Philharmonic

Alfred Wallenstein again demonstrated the peak of proficiency to which he has brought the Philharmonic Orchestra in three concerts in the Philharmonic Auditorium and one at Hollywood High School. His interpretations proved equally eloquent and sincere, delivering the composers' messages with all the considerable imagery at his command and complete freedom from podium affectations.

A stirring reading of Shostakovich's Fifth Symphony headed a Russian program, with Glinka's cheerful Kamarinskaya Fantasy and Alexander Brailowsky's playing of Rachmaninoff's Second Piano Concerto.

Jascha Heifetz' impeccable violin artistry made much of the Beethoven Concerto in a previous concert. Paul Creston's Choric Dance No. 2 made an immediate hit, with its terse energy, and Wallenstein gave a particularly lovely exposition of Elgar's "Enigma" Variations.

Few mature artists can do better with the Wieniaswki D-minor Concerto than small Saundra Berkova, who not only solved its technical difficulties with ease but brought a firm bow, full tone and interpretative grasp to its romantic concept as soloist on Dec. 14. Wallenstein's most interesting offerings were three adroitly orchestrated Brazilian Dances by Camargo Guarnieri, that made deft use of popular elements. Bach's Third Brandenburg Concerto and Beethoven's Seventh Symphony were admirably presented.

Major item of the Hollywood concert, Dec. 10, was the Dvorak "New World" Symphony, with Dukas' Apprentice Sorcerer, the waltzes from Strauss' Der Rosenkavalier, Vaughan-Williams' Fantasia on a Theme of Thomas Tallis and Creston's Second Choric Dance completing the program.

Rozsa Novelty Applauded

The Philharmonic Orchestra was heard in the Philharmonic Auditorium on Dec. 28. A packed house vehemently applauded Musical Director Alfred Wallenstein for a fine performance of Wagner's Faust Overture and the colorful Dance of the Seven Veils from Strauss' Salome, and gave an ovation to Pianist Artur Rubinstein's beautifully balanced and expressive reading of the Brahms Second Concerto.

Novelty of the program was the premiere of Miklos Rozsa's new Concerto for String Orchestra, Op. 17. It proved a work of individual character and expression, masterfully scored and intriguing throughout. Though cast in the old concerto grosso form, it was quite free in development. The first movement was sturdily serene, the second pensively lovely, with extended soli for first violin, viola and cello, and the third urgent and rhythmically strong. The latter was practically a csardas, with a deft fugato inserted.

French music received polished performance under the hands of Robert Casadesus in the Philharmonic Auditorium, recently, with items of Franck, Fauré, Chabrier and the pianist himself, with Schumann's Etudes Symphoniques and the Bach Italian Concerto also on the bill of fare.

Twenty-two of Ethel Leginska's flock of budding young pianists cooperated in a well played exposition of the entire second book of Bach's Well-Tempered Clavichord at the Wilshire-Ebell Theater. Showing their sound training were Marilyn Neeley, George Cassady, Clyde Willson, Bonnie Gold, David Apodaca, Marguerite Baum, Vianna Bey, Sally Ann Besch, Eleanor Cohen, Josephine Rodriguez, Judy Ross, Neysa Dickinson, Marilyn Dickie, Norma Gordon, Suzanne Johnson, Jean Russell, Maryanne Bullock, John Pfalzgraff, Gloria Greene, Charmlee Macmillan, Marianne Lewis and Richard Ellis.

Violinist George Kast, recently returned from the Navy, gave a well played recital in the Assistance League Playhouse, Dec. 10, and proved that his time in service had not diminished his musicianly qualities. A contemplative program included first hearing of an interesting short suite, Song of the Wheat, by the resident American composer Leo Erdody, and Bach, Handel, Brahms and Chausson items. Theodore Saidenberg accompanied.

Opera and Dance Events

New York producers still cling to the idea that Los Angeles is "the sticks," as demonstrated by the road show troupe of the New York Opera Co., which began a run of Strauss' The Gypsy Baron in the Philharmonic Auditorium, Dec. 11. Singing by Brenda Lewis and John Brooks McCormack, Richard Tyrol's stage presence and the skilful conducting of James Sample redeemed the performances.

Devotees of the Spanish dance were in their element at the recital by Argentinita in the Philharmonic Auditorium, and were delighted with the Iberian and South American offerings of the star. She was supported by an able troupe consisting of Pilar Lopez, Jose Greco and Manolo Vargas, with guitarist Carlos Montoya and pianist Pablo Miquel assisting.

Ballet fans had their innings as they packed the Philharmonic Auditorium for the ten performances of the Ballet Russe de Monte Carlo. Alexandra Danilova and Frederic Franklin were competently supported, and the three new Balanchine ballets, Danses Concertantes, Le Bourgeois Gentilhomme and Ballet Imperial, were well liked.

A Roller Skate Ballet

Ballet, having taken to the ice, has now also taken to wheels, as exemplified in the Skating Vanities of 1945, which opened Christmas night at Pan-Pacific Auditorium. There were some lovely effects of actual ballet significance, especially the circus scene, a Wild West episode and some waltz sequences, one of them utilizing music from Tchaikovsky's Swan Lake. Stars were Gloria Nord, Ann Manion and Bobby May. A special flooring eliminated the usual roller skate noise.

Hollywood Bowl Series to be Under Stokowski

LOS ANGELES.—The Hollywood Bowl season of "Symphonies Under the Stars" will be in new hands next summer; or rather, its management will revert to old hands, those of the Hollywood Bowl Association. For the past several years, the association has leased the Bowl during July and August, to the Southern California Symphony Association, which sponsors the Philharmonic Orchestra. This year the Bowl Association will put on its own concerts, as it did during the formative years of the Bowl. Its manager, Dr. Karl Wecker, will be in full charge of all activities. And these may be augmented to include the last two weeks of June and the first fortnight of September.

Leopold Stokowski has been placed under a three-year contract as musical director and will also direct all recordings, radio and motion picture activities of the Association.

So far no orchestra contract has been signed. Either the Philharmonic Orchestra or the Janssen Symphony Orchestra might get the bid; or the Bowl might form its own orchestra for the summer, selecting its players from among the large list of fine instrumentalists available because of their work in the various motion picture studios. In all probability, according to Dr. Wecker, the Bowl season will return to a basis of four nights weekly, with regular symphony programs on Tuesday nights, operas and ballets on Thursdays, featured soloists on Saturdays and a radio broadcast concert on Sundays.

R. D. S.

LOUIS AND ANNETTE KAUFMAN.
The American violinist and his wife and accompanist will be heard in over 40 concerts during his present nationwide tour extending into spring. They are featuring an All-American group of compositions by Aaron Copland, Robert Russell Bennett, William Grant Still and Harold Triggs. (Photo by James Abresch).

Howard Coombs Heard in Programs with Angna Enters

Howard Coombs, California pianist, who came to New York after his honorable discharge from the Navy last fall, has been playing recently for Angna Enters, dance-mime, in Eastern and Mid-western appearances. Mr. Coombs will make Los Angeles his headquarters until April or May, meanwhile accompanying Miss Enters in engagements on the Pacific Coast and elsewhere in the West.

N. Y. to Hear Villa-Lobos

Heitor Villa-Lobos will conduct as guest with the New York Symphony Orchestra, sharing the podium with Leopold Stokowski, the permanent conductor, on the evening of Feb. 12 and afternoon of Feb. 13, at the New York City Center.

Toscanini for Los Angeles Orchestra Benefit

Arturo Toscanini will conduct the Los Angeles Philharmonic as guest on March 2 in benefit for a pension plan being inaugurated this season by the orchestra and Alfred Wallenstein, its musical director.

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SILHOUETTES: Musical Rialto Booming; Singers Voice Opinions

By MARY CRAIG

Fifty-seventh Street is the musical Rialto of the world. Across its pavements come and go the great stars of the present, the near-great, the young hopefuls en route to the Radio Fifties. Here one meets the artists of another day, also noted teachers, the recent arrivals in this country, and aspirants who pass up and down grasping at any floating feather of opportunity.

The block between Sixth and Seventh Avenues is especially provocative of interest and surprise meetings. Carnegie Hall in massive bulk dominates one corner; Steinway Hall and Calvary Church, with its sidewalk loudspeaker, offer a modern touch. And there are studio buildings, music shops, crowded hotels, managerial suites, music and music magazine publishing offices—all part of the street's atmosphere and aura.

Many of the sidewalks of New York have been glorified in song, albeit not of the Lieder variety. Such popular ditties range from the maudlin ballads such as There's a Broken Heart for Every Light on Broadway to George Cohan's breezy dance number which pictures the nostalgic greetings sent by an expatriate to that famous street. Other localities musically celebrated are Herald Square, Tin Pan Alley, Fifth Avenue, (The Belle of) Avenue A, The Bowery the Bowery, and Way Out West on West End Avenue. But so far no one appears to have anthemed the praise of Fifty-Seventh Street. Personages, Postulants and Plain People walk along. And some of them walk into these pages.

•

Carmen from Canada

PAULEE AS CARMEN
(De Bellis Studios, Inc.)

When you meet Mona Paulee, your first impression is a sort of shock that anyone so young and vivid, so colorful and *soignée*, should also be gifted with a splendid voice and stage personality. There is a natural charm and simplicity about her which is not always found in successful prima donnas. A great deal of this is due, no doubt to her background of the theatre. It was her earliest "homeground," as her father was a theatre owner and her first "debut" at the age of 10 was made singing song hits from the colored slides for a startled audience with the help of an accessory organist!

Hers is the American story of winning contests, working in a bakery for twelve dollars a week to finance lessons when times were lean, studying and singing minor roles until the Great Chance came. The Metropolitan Auditions of the Air opportunity in 1942 found her with incipient bronchial pneumonia. She sang regardless of consequences and then "took to her bed" but as a winner.

Three seasons at the Metropolitan and a heavy concert schedule from coast to coast have proved the validity of that success. Carmen is her favorite role and she is ideally equipped for the part with her raven black hair, clear gray eyes and immense magnetism. Miss Paulee sang the first broadcast of Carmen in English and is this season on tour, between "Met" appearances, with the Columbia Concert production of the Bizet opera. She has also sung outstanding engagements with the New York Philharmonic Orchestra, under conductors Mitropoulos and Walter, the Toronto Promenade Concerts, the Tacoma and Waco Symphony Orchestras and the National Symphony at Washington's Water Gate. If the editor may express a preference, she would like to see and hear Miss Paulee as Dalila.

•

A Singer Who "Doubles" As Coach

IONA HARMS

Iona Harms is one of the busier singers of this district, for in combination with her own work, she manages to find time to coach and direct other young singers in concert repetoire and oratorio in which she is well-schooled. Miss Harms is one of the soloists at Temple Emanu-El and is fulfilling church and concert engagements. She has been heard this season in concert and oratorio at Town Hall; she was soloist for the Catholic Hour over NBC and sang the WNYC performance of Debussy's Blessed Damosel.

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GEORGE BROWN

George Brown is Eastern Representative for Columbia Concerts. He is often credited with having done more than any other manager in the business to build young artists into big names.

Tall, gray haired and genial, Mr. Brown is a colorful personality who hails from Scrabble Hill, Nova Scotia, where he earned his living as a boy shooting, fishing, hunting and fur trapping in the winter and picking cranberries in the summer. He sold a pair of oxen and landed in Boston in 1898. There he landed a job as a "nickel-snatcher" on a street car line and later became a stage hand and bit player at the old Colonial Theater.

In following years he played bit parts with various companies and finally became stage manager and actor with stars like Richard Mansfield, E. H. Sothern, Julia Marlowe, Mrs. Leslie Carter and others. Of his stage career he recalls, "I never reached the point where I could stand around on 42nd Street in the off-season and brag about how good I was. Every year when the season ended I got myself a job—any kind of job as long as it would keep me eating so I wouldn't have to start the next season with a hole in my pants."

•

In 1914 Mr. Brown entered the music business, taking on management of the tours of the then little-known violinist, Albert Spalding, of whom he says, "They told me I couldn't make a tennis player a violinist—but look at him now!" When Spalding enlisted in the army in 1917, Mr. Brown joined the Wolfsohn Bureau to manage tours for Alma Gluck, Schumann-Heink, Richard Strauss and others. He remained with Wolfsohn until that bureau became part of Columbia Concerts in 1930.

•

Mr. Brown's chief interest has always been, and is now, promoting and advancing careers of young artists. In this connection he tells of his venture into promotion of an opera company composed of young students from the Eastman School in Rochester during 1927-29.

"They were all good singers," he recalls, "but they needed the chance to be heard. I took them all over the country, ringing doorbells to sell tickets (literally) and scheming and devising ways to keep them before the public." Young singers in this company took turns singing leads—one night a girl would sing the lead in Carmen, the next night she would be in the chorus for Rigoletto. The depression stranded the little troupe in Louisville, but before giving up Mr. Brown determined to give the kids a chance at New York. The only theatre he could rent was the old Casino—right across from the Met.

"Everybody said I was insane, competing with the Met," Mr. Brown laughs, "but we made a go of it and had quite a run. Some of the kids in that company later moved across the street to the Met—like Charles Kullman and Helen Olheim — and others went on to fame in operettas, like Natalie and Bettina Hall."

•

Mr. Brown's job is not much different these days. "I still ring doorbells," he says, "but it's tougher now—more competition." The procedure involves considerable travel. Last year he made the round trip to the West Coast six times. He travels to every village and hamlet in the country selling Columbia artists. Sample routine: Swings off the night train, sells a dozen artists to the local music club before midnight, sleeps in the hotel parlor or billiard room if he can't get reservations, hops the milk train at dawn for his next battleground.

Mr. Brown has handled about every major star in the business. He says of the management end of it, "A singer can have everything on the ball as far as talent goes but if he doesn't get the breaks, he gets nowhere. It's the manager's job to see that he gets the breaks."

EDITH HENRY, VOICE TEACHER AND COACH, at the piano in her New York studio. (Photo by Standard Flashlight Co., Inc.).

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Musical Courier's Voice Forum

Licensing of Teachers Practicable?

Larkspur, Calif.

Music, being the youngest of the arts—in the modern sense—and vocal music, as an art in particular—has not been given the chance to develop a standard whereby teachers of the art could be (as Friedrich Schorr advocates in your first Forum issue) licensed "exactly as doctors and lawyers are."

A splendid idea! But before that can take form, we must have a standard by which to measure, or judge the advocate to the vocal profession. An interesting article by L. D. Frey goes as follows:

"Many teachers of voice teach music, not voice fundamentals. Time soon will clear a way for a correct method. Experience as a singer is now our only guide, and every singer's faults are thrust upon each and every one of his pupils. Hence the vocal mysteries. The world needs voice producers, and when the voice is known sufficiently it will be taught properly in the public schools. Then, and not till then, will America come into her own as a singing nation; voices will be cared for and taught to be used correctly in speaking as well as singing."

Certainly, no school teacher should be allowed to give vocal instruction who has not had a course in voice placing, who at least understands the plain technic of voice production. Do we not demand this in other branches? How much more necessary this is in vocal training, where there is actual danger of irreparable loss of the voice. A child can be taught so easily through imitation. But here is another danger. Does the child always hear what is worthy of imitation? Here lies our great responsibility.

ANNA VON MAYERINCK

Mme. von Mayerinck's interesting letter continues with diagnosis of vocal faults, advice on how to prevent misuse of the vocal organs, correct ideas of support, breath control and pronunciation. She also sends to Forum readers the following excerpts from Alexander Fried's editorial on Sir Henry Wood's book, The Gentle Art of Singing.

"Wood says, 'The singer is a player upon the instrument of song,' and he asks, 'How does the singer use his instrument in our days?' The answer that follows is harsh: 'This book is the outcome of my conviction that his manner of playing on it is most often wrongly inspired, ignorant and unskilled, ugly—I am bound to say our modern singing schools are in a bad way.'

"Although he is a severe critic of teachers—he considers only two of the celebrated seventeen with whom he has studied, adequate to their work—Sir Henry blames the modern decline of singing on the public: 'It seems to be losing keenness of ear altogether, and it is getting singing exactly as good as it deserves . . . . Don't think that singing is a trick, or a mystery to which someone can give you any easy clue. It is a branch of the art of music, and as in other branches of music, you can not reach proficiency except by work.'"

Physical Harm to Singers Attributed to Haste

Surely it has been stated too often to need repetition that there are in this country as good, if not better, voices than can be found anywhere else in the world. Also it is generally acknowledged that the educational facilities for acquiring musicianship, voice training and so forth are unsurpassed in this country, making it no longer necessary for serious students to go abroad for study.

Why then does there exist the paradoxical condition in which so many young students are seen with serious physical evidence of vocal abuse,—such as nodules, relaxed or congested vocal cords? Only too frequently does the laryngologist see these conditions in young singers who have not had an opportunity to begin a career.

I feel that it is largely due to a wrong approach, to too much haste and not enough patience to devote the time necessary to acquire the basic musical training and care not to overtax the voice. *"Ohne Hast, aber ohne Rast"* (Without haste but without delay) should be the watchword. A pupil must have the tenacity of purpose which enables one to pursue a cherished ideal through the years,—must be willing to spend years in the acquisition of the art. The quality of thoroughness and a reverence for Art must always prevail.

JOSEPH COLEMAN, M. D.
Official House Physician,
Metropolitan Opera

The Problem of the Fatigued Voice

Through my work as voice teacher and coach, I am confronted so frequently with the problem of the singer who tires easily and feels vocal strain, though seemingly singing correctly that the question arises, why is fatigue being encountered so frequently? There are many reasons.

Among the numerous methods of teaching, three schools are quite clearly defined:

First: the so-called method which permits the student, before he has been taught proper voice production, to embark upon the study of arias and songs, thereby straining from the very outset his as yet not sufficiently developed vocal equipment.

Second: the school which is in favor of training voices with great regard for finesse, which, commendable as it is, almost invariably involves also a certain restraint, a fact which is closely associated with mental and later on, physical inhibitions, not conducive to proper development. Such singers will acquire a certain ability in singing, but faced with the problem of using their voices professionally, they will very often find that they lack the necessary volume of voice. While they don't seem to spend too much strength, they still tire sooner than others, whose singing is perhaps less refined but more spontaneous.

Third: there is the school which realizes the importance of volume, and goes to the other extreme in developing singers who can only sing by employing full force. But when it comes to singing *mezza-voce* or *piano*, their voice production, through interference of hypertrophic muscles, will not lend itself to the necessities of *bel canto*, and this will in due time bring about fatigue and strain.

These observations by no means imply that there is no school which does not realize these facts and very successfully combine the virtues of good production and finesse.

It takes exact knowledge of the many subtle functions which take place during phonation, the proper coordination of all the muscles involved and the avoiding of unnecessary tension.

Fortunately we do not have only problem singers, but very many whose organs are beautifully developed, intelligently trained and used, and those are the singers whose voices stand them in good stead until advanced age.

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New Publishers' Issues Show Novel Scope

At the completion of the twenty-fifth year of the Society for the Publication of American Music, this organization announces that this year's sales of its publications have more than doubled over any other twelve month period. It was necessary to issue second editions of many publications, and Stoessel's Suite for two violins and piano is already in its fourth edition. The second edition of Loeffler's Music for Four String Instruments has just been issued from the press of G. Schirmer.

The Society's publications for the year 1944 are a String Quartet by Boris Koutzen and a Quartet for piano and strings by Isadore Freed. Membership in the Society is open to all interested persons. The annual dues is $5 and in return the subscriber receives copies of the works published during the year. . . .

The Leeds Music Corp. has acquired exclusive U. S., Central American and Mexican rights to five French catalogues—Vianelly, Maillochon, France Music, Carlton and Raoul Breton. . . . Jack Mills, of Mills Music, Inc., has signed Antal Dorati, the conductor, to write exclusively for the firm. . . .

This year marks the 20th anniversary of Paul Klepper's association with the Edward B. Marks Music Corporation. He serves as head of the standard and foreign departments and is responsible for the Contemporary American Composers Series, the Kaleidoscope Series and the Masterpiece Albums by Modern Composers—all for piano. The Radio City and the Latin-American Series for piano and voice are also a result of Mr. Klepper's initiative.

Books

Diagrams of Basic Movements in Conducting, by Ippocrates Pappoutsakis, C. C. Birchard & Co., Boston.

The designer or author of this novel brochure is a member of the department of music at the University of Vermont, and the book has a foreword by Francis Findlay, of the faculty of New England Conservatory of Music, describing the need for such a work. The detachable pages, suited for use in a loose-leaf notebook, contain 28 figures showing the path of the baton in performing measures of various beats and accents. A unique publication.

PRACTICAL KEYBOARD MODULATION, by Rob Rov Peery. Theodore Presser Co., Philadelphia. $1.

Practical examples of modulations from key to key are included in this volume, which does not claim to be a complete treatise on the subject. The book nevertheless includes 16 chapters which discuss in great detail, and with hundreds of musical examples, the manner of procedure with various intervals, major and minor. A unique work for the pianist and organist, as well as for embryo composers.

For Piano

APRIL IN HARLEM, by James P. Johnson; COCKTAIL AT CIRO'S by J. Calvin Jackson; DOROTHY ROCKS, by Dorothy Donegan; EVE OF ECSTACY, by Robert Syd Duncan. Robbins Music Corp., New York. First two listed are 60¢, last two are 40¢.

Here are four new sophisticated semi-classical pieces for piano. April in Harlem is a piano reduction of the second movement from Harlem Symphony; Cocktail at Ciro's is suggestive of Latin American flavor; Dorothy Rocks is real boogie-woogie and Eve of Ecstacy is a tuneful waltz in the modern idiom.

For Two Pianos, Four Hands

ALLEGRO BRILLANT by Mendelssohn-Luboshutz. J. Fischer & Bro., New New York. 75¢.

Another transcription by the able Pierre Luboshutz of the popular piano duo, Luboshutz and Nemenoff. This work was originally composed by Mendelssohn in duet form and is little known, since one rarely hears a "four hand, one piano" recital in concert. It is Mendelssohn in one of his most delightful and airy moods. Luboshutz has transcribed it in a most musicianly fashion. A "must" in the repertoire of two-piano recitalists.

For Flute Solo

SONATA FOR FLUTE ALONE, by Virgil Thomson. Elkan-Vogel Co., Inc., Philadelphia. $1.

Three short movements make up this work, written simply, even severely, in a sort of neo-classical vein. The first *adagio* begins with broad statement of theme followed by an ascending chromatic cadenza, by scale passages, and restatement in various forms. The second section is another *adagio*, even more elementary, the middle part ornamented with some rapid upward *glissandi*; it dies away *pp*. The final *vivace* opens with a vigorous, dancelike theme that might have come out of a Haydn symphony, and continues throughout with exuberant pace. Good for advanced students and solo artists of modern mind.

Patriotic Cantata

UNCLE SAM STANDS UP; for baritone solo and mixed chorus with piano accompaniment; text by Ben Hecht, music by Ferde Grofé. Robbins Music Corp., New York. 75¢.

An extremely stirring piece of 20 octavo pages, largely in march tempo. The solo baritone sings throughout, describing how Uncle Sam for a time "fiddled with his gun" and "sort of half-regretful watched half the world undone," but in time "drew his forty-four" and now one can see "how tall he stands." The chorus interjects or embroiders the main vocal line effectively and at the end all the voices join in a rousing finale. The work employs striking rhythms and some modern harmonies.

For Medium Voice or Unison Chorus

O LAND OF HOPE, AMERICA, by Douglas Wright. The Composers Press, Inc., New York. 50¢.

A measured, earnest apostrophe to our country, which voices the hope that "her bright banner may ever stand, the symbol of our home and land." The melody is a tuneful and simple one, and the song has definite use as a patriotic number. It has a piano accompaniment.

Songs

FEAR NOT THE NIGHT, words by Robert Nathan; music by Richard Hageman. Carl Fischer, Inc., New York. 30¢.

This song is for high voice, with range from D to A above the staff. It is simple and rather devout, telling how the earth replenishes itself when the sun goes down. The melody is attractive and effectively set to show off the tessitura of a voice. The dedication is to Lotte Lehmann.

THREE CHINESE SONGS, music by Vladimir Dukelsky; Russian text by Michail Kuzmin, English by Andre Skalski. Carl Fischer, Inc., New York. 50¢.

These brief and rather impressionistic numbers (range, B flat to G sharp) are entitled, respectively, Cradle Song, After the Tryst, and Adolescence. They have the short, cryptic quality of Chinese verses. Yet there is a more sophisticated note, suggesting European romanticism, particularly in the lovely central song, After the Tryst. Recommended for skillful interpreters.

FIVE LOVE EPIGRAMS for medium voice and piano, words by Dorothy Parker, music by Ralph Benatzky. (Titles: Wisdom, Threnody, Love Song, Little White Love, Ninon de Lenclos). Schirmer, Inc., New York. First and last-named songs, 50¢; others, 40¢.

The combination of the acidulous American epigrammist and the Central European writer of musical comedies makes one anticipate a novelty. Wisdom treats in wry, percussive phrases of a girl who renounces love vehemently and forever, but on seeing a romantic

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youth quickly changes her mind. Threnody is another debunked lyric sung by a maiden whose lover has gone away "whistling" but who finds her grief rather an asset. Love Song has to do with a description of the lover who is irresistibly gay, but the song ends with a desire that the singer could shoot him! Little White Love, in a barcarolle vein, is similarly given to gentle romancing about a vanished love, interspersed with wonder as to whom one could get on the phone. Ninon, subtitled "On her last birthday," at seventy orders out the rougepots once more to a refrain of "laridon, don." These works make a sophisticated, modern cycle of lighter sort, and the range is kind to the voice, the songs being ideal for an intelligent artist of "diseuse" type.

A FARM PICTURE, and HERE THE FRAILEST LEAVES OF ME, words by Walt Whitman, music by Otto Luening. Associated Music Publishers, Inc., New York. Each, 50¢.

THE GRASS, and IS THERE SUCH A THING AS DAY? words by Emily Dickinson, music by Ernst Bacon. Associated Music Publishers, Inc., New York. Each, 50¢.

A union of modern composers and two of the most original American poets gives us four songs of interest, each published under separate cover, in the Contemporary American Song series of this publisher. All are for medium voice. The Luening works are extremely brief. A Farm Picture paints a vista of country as seen through an open barn door, with sober, modern chords and chanting vocal line. Here the Frailest Leaves is a somewhat more cryptic lyric with an accompaniment in broken chords. (Range, an octave from F in each case.)

Mr. Bacon has given us a thoroughly delightful, whimsical song in The Grass So Little Has to Do, which mirrors the Dickensonian gay naïveté both in skipping thematic figure and in the accompaniment, and ends with the prayer, "I wish I were a boy." (Range, B flat to G.) Is There Such a Thing as Day? is a childlike, rather Blakeish lyric which wonders "where the place called morning lies," and is to be sung "with crystalline transparency." It is written with almost Satie-esque simplicity. (Range, D to F.)

THE TEAKETTLE'S SONG, words by Mabel Livingstone, Music by Victor Young. Theodore Presser Co., Philadelphia. 50¢.

This sentimental vision of sitting by the fire in the winter while memories of the summer fields come to mind is set to a simple, waltz melody. The writing is for medium voice, not difficult, and the tessitura is from D to E (optional G).

ELEGY, words by Pushkin, music by Michel Michelet, English lyrics by Gregory Golubeff. Oliver Ditson Co., Theodore Presser Co., Phila., distributors. 50¢.

A soulful and typically Russian lament, which tells of the sadness one feels at the end of youth, but holds forth a hope that "there yet may remain abundant joys and pleasures amidst affliction, worldly trials and cares." The setting is fervent and richly lyrical with a powerful *ff* conclusion. For low voice singers who can command sustained line, the range being B flat to E flat, with an optional low A flat.

SATB

High Barbary; arr. by Van A Christy. G. Schirmer, Inc., New York. 16¢.
A Sea Chantey for full chorus of mixed voices to be sung *a cappella*. Piano acc. for rehearsal only.

SAB

The Green Cathedral, by Carl Hahn; arr by Geoffrey Montrose. The John Church Co., Theadore Presser Co., Distributors. Philadelphia. 15¢.
Recommended for Junior and Senior High Choruses. There is a piano acc.

TTBB

Some Day I'll Meet You Again, by Max Steiner; arr. by William Stickles. M. Witmark & Sons. New York. 16¢.
A four-part men's chorus with piano acc.
It Had To Be You, by Isham Jones; arr. by William Stickles. Remick Music Corp., New York. 16¢.
This four-part men's chorus has a piano acc., and there is a band acc. available.
Welcome, Sweet Pleasure, by Thomas Weelkes (1575-1623). Arr. by Gwynn S. Bement. Oliver Ditson Co., Philadelphia. 10¢.
A Madrigal for men's voices to be sung *a cappella*. There is a piano acc. for rehearsal only.
The Barefoot Trail, by Edward Shipen Barnes. G. Schirmer, Inc., New York. 12¢
A four-part chorus of men's voices with piano acc. The text is by Edith Shaw Butler.
Time Waits For No One. Lyrics and Music by Cliff Friend and Charlie Tobias. Remick Music Corp., New York. 16¢.
Arranged by William Stickles for a men's chorus with piano acc. Orchestral acc. also available.

Early Teaching Pieces For Piano Solo

VILLAGE CARNIVAL, by Paul Zilcher. Arthur P. Schmidt Co. 40¢.
An introduction in polonaise style precedes the first theme. The three-part song form follows. Dignified rather than boisterous, as the title might suggest, the piece makes a good recital assignment for any student who has not yet acquired the technic for rapid playing.

AT SUN-DOWN, By Mathilde Bilbro. B. F. Wood Music Co.
In the key of C major, two pages, grade one, 4/4 rhythm. A song-type piece for the small beginner. The left hand plays accompaniment intervals, reaching over into the treble to assist in melodic figures. Good first grade work.

THE MARIONETTE BALLET, by Cleo Allen Hibbs. Volkwein Bros. 30¢.
In the key of D major, two pages, grade two, 3/4 rhythm. A short and

(*Please turn to Page 62*)

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(*Continued from Page 61*)

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DANCING SCHOOL, by Walter Rolfe. Century Music Co.

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For Two Pianos, Four Hands

THE PENGUIN, by Raymond Scott, arranged for two pianos, four hands, by Lenny Amber. Advanced Music Corp. $1.

The marking, *light and crisp,* is a good description of the piece and its performance. A light, swingy number with a leaning toward modern popular idiom. Syncopated moments are subtly accomplished by ingenious effects of phrasing. An excellent program work for pianists of advanced grade.

Juilliard Opens Annual Composers' Contest

The Juilliard School of Music announces its annual competition for the publication of orchestral compositions by American composers. Through these competitions the school selects each year one or more orchestral works and pays for the publication. The composer receives all royalties and fees accruing from the composition. Boris Koutzen won last year's award with his Valley Forge.

The following conditions govern the contest:

Compositions must be by native or naturalized American citizens. (First papers are not sufficient.) Only such compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known. A composition which was submitted last year may not be entered again this year. Only one composition may be submitted in any year by a composer. Compositions should be sent to Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremont Avenue, New York 27, New York, before March 1, 1945. Manuscript sent by mail or express should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to sender about June 15th. The use of a *nom de plume* is not necessary unless the composer prefers it. In such a case the real name should be placed in a sealed envelope with the composer's pen name on the outside. Should a suitable composition be found through the competition, it will be published in 1945.

Primrose in Norwich

NORWICH, N. Y.—William Primrose, violist, gave the second recital of the Community Concert Course (George W. Brooks, president) before an enthusiastic audience. He interested with a brief talk about the instrument before playing works by Brahms, Berlioz, Schubert, Paganini and moderns, as well as encores. His pianist-accompanist, Mombaerts, also provided excellent solos.

Todd Duncan, Negro baritone, with William Allen at the piano, was heard in the same series, achieving dignity, excellent diction in four languages, and dramatic values.

Natalie Hall Rowe, soprano, of Hamilton, N. Y., was guest artist at the Monday Evening Musical Club, President Helen Oates Sullivan being in charge of the program. She sang songs in English and French, displaying a voice of much color, backed by experience in opera and concert. Mrs. John Littlefield was an excellent accompanist. Gertrude Rubin, flutist, and Margaret Sawin, pianist, contributed items of interest, with Mrs. Curnalia at the piano.

A recent visit to Binghamton by Suzanne Brookins, child soprano, brought the eight-year-old artist to the notice of Mrs. Thomas, President of the State Federation of Music Clubs, Pauline Winslow of New York, and Mrs. R. P. Morrison of Binghamton. F. W. R.

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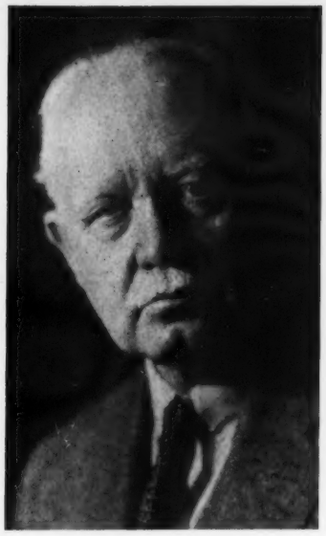

GLENN DILLARD GUNN

Gunn Pianists Introduced in Washington Concerts

WASHINGTON, D. C.—Glenn Dillard Gunn, who during thirty years spent in Chicago, sent his artist students to solo engagements with the New York, Chicago, Minneapolis, Detroit, St. Louis, and Illinois Symphony Orchestras, has extended and enlarged that record since his removal to Washington, D. C., in 1937.

Artists students and pianists already established in their careers have prepared in his studio for appearances with the Boston, NBC, Philadelphia, Cleveland, and National Symphony Orchestras. Meanwhile as director of the piano department at the Catholic University of America, he has prepared young artists for recital appearances in the National Gallery series and the Phillips Memorial Gallery series.

Washington being the nation's center of chamber music, his students likewise have been active in that field. Reino Luoma, three times soloist with the National Symphony, also participated in the concerts of the Chamber Music Guild. Christine Charnstrom joined with the concertmaster and first cellist of the National Symphony to present a series of piano-string trios—chiefly new works—at the National Gallery during the past season.

The pre-holiday recitals at the University introduced five young artists to the Washington public this fall, and another series is in preparation for the spring. These events take place in the beautifully appointed recital room of Catholic Sisters' College, a department of the Catholic University of America.

Palestine Orchestra Features Classics

By DR. EGON PEREZ

TEL-AVIV.—Looking back at the past season, one is struck by the flood of symphonic concerts, chamber music evenings and other performances given here.

The Palestine Symphony Orchestra, as usual, has devoted a good many evenings to the classic masters. Cycles have been given embracing the greatest writers of symphonic music. Brahms and Beethoven go hand in hand, and Russian masters, particularly Tchaikovsky, appear in the multi-colored variety of music mainly presented by local conductors who come from former Russian territory. (It is surprising, however, that many of the latter leaders seem to have forgotten how to interpret their compatriots' music).

The two permanent conductors of the orchestra, Michael Taube and Georg Singer, repeatedly perform works of a carefully guarded province. Thus, Taube takes care of Beethoven's Ninth Symphony with steadily growing immersion in its creative spirit. Taube's cultivation of Mozart also deserves appreciation, especially when as a creative pianist he conducts that composer's concertos from the keyboard. Singer emphasizes (sometimes rather too much) his Czech origin. However, his interpretation of Dvorak's and Smetana's works shows a loving understanding of the Czech spirit—that part which radiates brightness, in refreshing contrast to the spiritual depression of much Slavic music.

The Brahms cycle brought to the platform Lorand Fenyves, who gave the Violin Concerto a performance of surprising genuineness and maturity, as well as of warm lyricism. This young artist was brought to this country at 18 by Huberman, founder of the Palestine Symphony, and was rightly placed by him in the position of concertmaster. He had won the first prize in a competition for young musicians in Hungary at six, and after having studied for one year, toured European countries with increasing success. He played, among other cities, in Vienna and Budapest where he gave the first performance of Weingartner's Violin Concerto under that master's baton. Similarly, the Violin Concerto of Alexander Boscovits was "christened" by Fenyves in a performance here. Together with his string quartet, in which his countryman Dr. Ladislaus Vinoze plays the cello with inspired tone, the young violinist, is one of the pillars of musical life in Palestine, Egypt and Syria.

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Former Pres. Juilliard School

I think Lee Sims' book an intensely informative and useful work for teachers as well as novices. He boils down the essential facts to the least possible wordage and visualization, thereby saving endless time and headaches.
LEONARD LIEBLING
Editor-in-Chief, Musical Courier

The family and I have been excitedly going through your "Modern Piano," and I want to congratulate you for working out with such clarity and simplicity so clear and wide a "window" into the modern pianoforte. You've performed a great service to that great musical section of America who formerly have found the piano a more or less technically-forbidding instrument.
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Activities of the Artists

Emery Darcy will sing Siegmund in Die Walkuere with the Metropolitan Opera on Jan. 18 in a benefit performance for the Grenfell Association. This will be his first Metropolitan appearance in the role.

Elisabeth Schumann became a naturalized American before her recital in Town Hall, New York, on Dec. 4. The soprano gave a Christmas program over WABC on the Invitation to Music hour on Dec. 20.

Richard Dyer-Bennett, ballad singer, has climbed to concert fame via the Greenwich Village night club route in just six short months. S. Hurok has announced that he will present the singer in a nation-wide concert tour during the 1945-46 season.

H. Walter Hatchek, pianist, became an American citizen last month. He recently assisted Doris Doree, soprano, in her Gardner Museum concert in Boston.

Desi Halban, young Viennese soprano, has been signed by Concert Management Arthur Judson Inc., division of Columbia Concerts, for the season 1945-46.

Vivian Della Chiesa, opera, radio and concert soprano, sang Christmas songs at the New York Stage Door Canteen on Christmas Eve. On Dec. 29, Miss Della Chiesa appeared as guest artist on the City Service Radio Program over NBC. She recently returned from New Orleans, where she sang the title role in Tosca and was honored by Governor and Mrs. James Davis of Louisiana at a formal luncheon and reception at the State House, Baton Rouge, to inaugurate Music Festival Week.

Lonny Mayer, soprano, sang songs by Jacques de Menasce at a recent concert of the Twentieth Century Music Group at the Art Alliance, Philadelphia; early in December she was heard in songs by the same composer over stations WABF and WNYC. Mr. de Menasce was at the piano for all these appearances.

Josef Blatt is currently on tour as conductor of the light opera production, Rosalinda. Mr. Blatt is now an American citizen.

The Oxford Piano Teachers Guild met in the Carl Fischer Recording Studio, New York, for its fourth meeting of the season, on Jan. 11. The speaker was Arthur A. Hauser.

Robert Shilton is scheduled to sing the roles of Wolfram in Tannhaeuser, the Elder Germont in Traviata and Escamillo in Carmen in New York with the Boston Opera Company on Jan. 28, Feb. 2 and 4.

The Associated Music Teachers League met recently in Steinway Concert Hall, New York. Speakers were Elsie Peck Ravitch and Ruth Beeson, who also played cello solos. Songs and piano solos were offered by Nora Hellen, soprano, and Marian Kalayjian, pianist.

Richard Rodgers and Oscar Hammerstein II, composer and librettist of Oklahoma, are completing an operatic setting of Molnar's Liliom. The scene of the play has been shifted to the United States. The premiere is expected to take place late this season.

Angel del Busto, composer and bassoon virtuoso, recently conducted his compositions, Caribbean Dances Nos. 1 and 6, at Wayne University, Detroit.

The Piano Teachers Congress held its regular monthly meeting on Dec. 7 at Steinway Hall, New York. Speakers were Mabel Madison Watson, member, and Arthur A. Mauser of Carl Fischer Inc., guest.

The monthly meeting of the Brooklyn Music Teachers Guild took place at the Brooklyn Academy of Music on Dec. 13. Guest speaker was Edwin Hughes.

Olga Samaroff Stokowski will conduct for the sixth consecutive season her Layman's Music Course at Town Hall, New York, for twelve weeks, beginning Jan, 12.

Lawrence Tibbett, baritone of the Metropolitan Opera, addressed the students of the Institute of Musical Art of the Juilliard School of Music, New York, on Jan. 9.

The Creatore Grand Opera Company opened its third season at the Windsor Theatre, Bronx, New York, on Dec. 14, its first offering of a 12 week season being Rigoletto. Frank Richard sang the title role, Elvira Helal was Gilda. Giuseppe Creatore conducted.

PASSED AWAY

ROMAIN ROLLAND, 78, noted French writer and musicologist, Nobel prize winner for literature in 1915, died on Dec. 30 at his home in Vezeday, in the Yonne Department of France. His death had been erroneously reported more than a year ago, at which time also it was said that he had been placed in a German concentration camp. M. Rolland, on a recent visit to Paris to arrange for the publication of his latest book, a study of the work of Charles Péguy, denied that he had been deported to Germany. He had been a pacifist in World War I and had gone to live in Switzerland, but returned in 1937 to France. Rolland, in the musicological field, had published notable studies of Beethoven and of early music, besides the renowned musical novel, Jean-Christophe. He was an eminent champion of human freedom and opposed the Nazis even before the fall of France.

MRS. H. H. A. BEACH, noted American composer and pianist, died at her home in New York on Dec. 27, at the age of 77. Born Amy Cheney at Henniker, N. H., she inherited much of her talent from her mother, a singer and pianist, and composed little tunes at an early age. She studied piano with Ernst Perabo and Carl Baermann in Boston, and applied herself privately to the study of theory. At 16 she made her public debut as pianist at Boston, and the next year was soloist with the Boston Symphony under Gericke and with the Theodore Thomas Orchestra. Her Mass in E flat was performed in 1892 by the Handel and Haydn Society of Boston, and the same year she was the first woman composer to be performed by the New York Symphony under Walter Damrosch. In 1893 Thomas conducted her Festival Jubilate, commissioned for the opening of the Woman's Building at the World's Fair in Chicago. Her Gaelic Symphony was premiered by the Boston Symphony in 1898, and a Piano Concerto in C Sharp Minor first was played by her in 1900. Mrs. Beach was the composer also of chamber music and many songs, among the latter Ah, Love but a Day and The Year's at the Spring especially popular. She was married in 1885 to Dr. Henry Harris Aubrey Beach, Boston surgeon, who died in 1910. After his death she spent four years in Europe, making appearances as pianist in her works in many capitals. She had continued to appear occasionally in concerts until a few years before her death. She was an active member of the MacDowell Society and an honorary member of the Browning Society.

ATTILIO PARELLI, Italian composer, 60, died recently according to an announcement made in Rome on Jan. 2. His opera I Dispettosi Amanti had its first performance in Philadelphia in 1912.

MRS. A. K. VIRGIL, director for many years of the Virgil School of Music, died at her home in New York recently. Exponents of Mrs. Virgil's teaching are to be found in all parts of the country. She was the widow of Almon Kincaid Virgil, who invented the Virgil Practice Clavier, a keyboard muted so as to permit mechanical regulation of legato playing.

ETHEL JEWETT BEST, former member of the Weber and Fields Opera Company and a motion picture actress with Famous Players, the Edison and Vitagraph companies, died on Dec. 10 at her home in Hollywood. Miss Best, a singer and pianist, at the time of her death taught a large piano class in Hollywood. Among her friends were the late Lillian Russell, May Robeson and many other stage notables. Her only surviving relative is a sister, Alice Jewett Best of Kansas City.

JUDSON HOUSE, 50, tenor, died at his home in Dumont, N. J., on Jan. 5. A native of Brooklyn, he sang with the New York and Minneapolis Symphonies, the Philadelphia Civic and Hinshaw opera companies, and had been soloist at St. Bartholomew's Church and Temple Emanu-El in New York. He leaves a widow and a brother.

ALFRED H. MEYER, 56, dean of the College of Music at Boston University since 1941, died at Newton, Mass., on Dec. 29. He had taught at Washington State, Wellesley and Wheaton before joining the Boston faculty in 1929. He had also served as assistant music critic of the Boston Transcript from 1924 to 1934. His wife, a son and two daughters survive.

MRS. EVELYN FLETCHER-COPP, noted teacher and originator of the Fletcher Music Method, which is said to have been used in the training of more than 1,000 instructors in music, died at her New York home on Jan 1. Born in Woodstock, Ontario, she studied in Europe and devised a method for making music study more interesting to children. After teaching at the New England Conservatory, she opened her own school in Boston, later touring widely and lecturing in this country and Europe. Her method included notes, rests, clefs and other signs carved from wood. Two sons and two sisters survive. Another son, Theodore B. Copp, writer, died on Jan 2.

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Music Therapy and Concerts Engage Winifred Merrill

Music therapy not only represents another and highly important overlapping of art and science, it gives the tonal performer a unique opportunity to bring his gift to the service of humanity. Winifred Merrill, concert violinist and professor of violin at the University of Indiana, has spent a large part of her sabbatical leave of absence in giving concerts in military hospitals under the auspices of the USO. Miss Merrill, always a believer in the beneficent powers of music in this field, says she has had her ideas confirmed by actual experience and observation.

"I have played in the hospitals, and have watched others present music to the war-wounded. While we none of us expect miracles, we have learned that music can bring, or greatly help to bring, relief from mental tension, restoration of stability. We find that music performed in person is many times more effective than mechanical music. We find, too, that the personality of the artist is important—some singers and instrumentalists convey an atmosphere of confidence and cheerfulness; others who 'mean' just as well, are not as satisfactory in this way."

Besides these USO appearances, Miss Merrill has fulfilled her customary concert schedule, which this season included a series of three sonata recitals with Harrison Potter, pianist, in Carnegie Chamber Music Hall, New York, and a program at the National Arts Club on Dec. 17. After the Christmas holidays, Miss Merrill rejoins the University of Indiana faculty. She will appear in solo recitals and with Mr. Potter in sonata programs in the Middle West, and the two will tour New England in the spring.

Daughter of a violinist, Miss Merrill asked for and received her first violin when she was three. Her teachers have included her father, Dean of the School of Music of Indiana University, Franz Kneisel and Edouard Dethier. She has played in concert extensively here and abroad as soloist and as a member of the International Trio. Recently she appeared in concert with Nadia Boulanger at the University of Indiana, playing the Bach E major Sonata for violin and piano and the Duo Concertante by Stravinsky. M. L. S.

WINIFRED MERRILL
(Photo by Arnold Genthe.)

Burrell Collection Presented To Curtis Institute

Mrs. Mary Louise Curtis Zimbalist has made a gift to the Curtis Institute of Music, Philadelphia, of the famous Burrell Collection of Wagneriana, over 500 items, including letters, manuscripts, documents and biographical material. Most of the letters in the collection are as yet unpublished. It is considered by many to be the most important collection of Wagneriana in existence. Mrs. Zimbalist bought the collection through Charles Sessler, Philadelphia bookseller, on Nov. 19, 1930, for $250,000, and brought it to this country from England. Since then she has added further material.

Peabody Conservatory to Honor Founder's Memory

During the week of February 12 the Peabody Conservatory of Music, Baltimore, will commemorate the 150th anniversary of the birth of George Peabody, who founded the Peabody Institute. There will be open house at both the Conservatory and the Preparatory Buildings, a large alumni dinner and musical performances by Marjorie Lawrence, soprano of the Metropolitan Opera; Hans Joachim Heinz, tenor, recently appointed to the faculty; the Peabody Conservatory Chorus, Ifor Jones, director; and a gala concert by the Baltimore Symphony Orchestra under the baton of Reginald Stewart, director of the Peabody Conservatory.

Werrenrath Teaching and Conducting

Reinald Werrenrath, baritone, is now teaching four days a week at his studio in Carnegie Hall, New York, one day a week in Washington, D. C., and one day at the Troy (N.Y.) Conservatory and his own studio in Albany, N. Y. He conducts the Mendelssohn Club of Albany, the New York Athletic Glee Club and the National Press Club Chorus of Washington. The Mendelssohn Club, now in its 35th year, recently gave its first concert of the season, and the New York Athletic Glee Club made its first appearance at the Club House on Jan. 9.

Among Mr. Werrenrath's pupils are Audrey Guard, contralto, and Cameron Grant, baritone, now in The Song of Norway; Harry Brose, bass, at present on tour with The Student Prince; and Jean Bartels (Miss America, 1943), who left recently for a South American tour. In December, Mr. Werrenrath was soloist with the Manhasset Glee Club, the Port Jefferson Choral Society, and in a performance of The Messiah at All Angels Church.

Francis Rogers Artists Heard

Singers from the New York studio of Francis Rogers are appearing extensively. Jean Carlton, lyric soprano, has made more than 50 professional appearances in the last six months. Recent engagements include concerts with the Bach Circle, New York, Nov. 13 and 14; two weeks tour of the Middle West with Lucius Pryor's tabloid production of Carmen; two concerts with the Burrall Orchestra at Stephens College; a song recital in Des Moines, Ia., Dec. 1; appearances with the Civic Chorus, Watervliet, N. Y., Dec. 5; in The Messiah, Buffalo, N. Y., Dec. 12. Miss Carlton's New York debut will take place at Town Hall on Jan. 30 under the auspices of the Walter W. Naumburg Musical Foundation. Carol Brice, Negro contralto was soloist at the first of the All-America Orchestral Concerts with the Kansas City Orchestra on Dec. 15. There was a nation-wide hookup. Miss Brice's Naumburg debut recital takes place on Mar. 13. Floyd S. Worthington recited Byron's Ode to Napoleon to Schoenberg's musical setting with the Boston Symphony in Cambridge, Mass., on Nov. 29. He sang the bass solos in The Messiah at five performances in and near New York during the Christmas season. Angelene Collins, lyric soprano, is a soloist at the Church of the Incarnation, New York, and Temple Beth-Emeth, Brooklyn.

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